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PREFACE.

AS every Branch of Literature, of what Nature or Kind ſoever, ſhould be rendered an agreeable Amuſement to young Minds, rather than a ſerious Occupation, we ſhall make it our principal Aim, throughout our LITTLE CIRCLE, to ſtrew (if we may be indulged the Expreſſion) the Path to Knowledge, as it were, with Roſes, and to render This and every FUTURE ATTEMPT as uſeful and entertaining as poſſible.

The DESIGN of the following Sheets is to give our *Britiſh* Youth a tranſient Idea of *Engliſh* Poeſy; and therefore, not to anticipate their Pleaſure too much, we ſhall here only juſt touch upon the Antiquity,

Nature, and Beauty of that ART which we have endeavoured to diſplay in the moſt familiar Manner, and to recommend by a Variety of beautiful Quotations from our politeſt and moſt approved Poets.

Without any farther Apology, therefore, we ſhall now proceed to the Point in hand.

POETRY, then, according to the Opinion of the late celebrated and juſtly admired Monſ. *Rollin* an Art as ancient as the World, a derives its Source from Nature h ſelf. Its peculiar, (if not its on Taſk in the earlieſt Ages of t World, was to celebrate the Prai of the GREAT AUTHOR of t Univerſe. This was the noble

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that the *Iſraelites* of old made of it, who were GOD's peculiar People. The Nations, however, who forſook the Lord of Life, and ungratefully deſpiſed him to purſue their own perverſe and wicked Ways, ſoon transferred to the meaneſt Objects that Tribute of Adoration which was due only to the ALMIGHTY.

At length, through the moſt deplorable Blindneſs, it was ſtill farther debaſed, and made uſe of to paint, in the moſt lively and agreeable Colours, the then reigning Vices of the Age, and to render the moſt infamous Paſſions more amiable than Virtue itſelf.—Amazing Stupidity! moſt fatal Conſequences of the ſhameful Depravity of Mankind!

Notwithſtanding the *Greeks*, and the *Romans* after them, made much the ſame deplorable Uſe of this DIVINE ART, yet they preſerved a clear and diſtinct Notion of its true Character; for they required of their Poets a Fertility of Invention, a Nobleneſs of Sentiment, and the moſt ſublime Expreſſion; they required, in ſhort, an Enthuſiaſm, which, in their exalted Idea of it, was next to a Divine Inſpiration. But how ſeldom do we find ſo many great and valuable Qualifications meet in one Perſon?

ART can by no Means confer on us an elevated Genius, a ſprightly Senſe, or a quick Imagination. They derive their Source, as we have before obſerved, from Nature, or, in other

other Terms, are the invaluable Bleſſings of Heaven itſelf.

We muſt, in a Word, *be born Poets*; for this Divine Art is not to be attained by the moſt unwearied Induſtry and Application.

We ſhall now give our PUPILS a SHORT VIEW of the Nature of POESY, and ſo conclude, not doubting but, from their due Obſervance of the reſpective Rules and Precepts laid down, and the various Examples that are produced in the Body of the ſubſequent ESSAY, they will ſoon entertain an adequate Idea of its real Beauties.

The whole Aim and Intention of POESY is to *pleaſe* and to *inſtruct*. In order to pleaſe, it borrows from

Nature

Nature every thing that is gay and delightful. It adorns its Diction with Number and Harmony; and it never fails to employ the *Marvellous* and *Pathetic* in their proper Places.

And in order that it may inſtruct as well as pleaſe (in an Age ſo polite as the preſent) it deſcribes and expoſes to View, in the ſtrongeſt Point of Light, Virtue in all its Beauty and Perfection, and Vice in all its moſt abhorrent Shapes: And by a great Variety of Examples, artfully introduced, it ſteals upon our Affections, and induces us to embrace the One, and eſchew the Other: And ſhould any of our READERS be but *One Virtue* the better for theſe our honeſt Endeavours, we ſhall not think our Labour ill beſtowed.

THE ART OF POETRY.

CHAP. I.

ntaining a Definition of POETRY, *d the Qualifications of a true* POET.

WHAT is *Poetry?*

A. It is the Art of *compoſing oems*, or *Pieces in Verſe.*

Q. And

Q. And is a Skill in making Verſes all that is requiſite to form a *Poet?*

A. No; that is one of the leaſt Qualifications of a good Poet: For a Perſon of indifferent Genius may be taught to compoſe Verſes that will flow ſmoothly, and ſound well to the Ear, which yet may be of no Value for want of ſtrong Senſe, Propriety and Elevation of Thought, or Purity of Diction. A true Poet is diſtinguiſhed by a fruitfulneſs of Invention, a lively Imagination tempered by a ſolid Judgment, a Nobleneſs of Sentiments and Ideas, and a bold, lofty, and figurative Manner of Expreſſion. He thoroughly underſtands the Nature of his Subject; and, let his Poem be never ſo ſhort, he forms a Deſign or Plan, by which every Verſe is directed to a certain End, and each has a juſt Dependance on the other; for it is this produces the

Beauty

Beauty of Faction, Order and Harmony, and gives Satisfaction to a rational Mind.—The Duke of *Buckingham*, in his *Eſſay on Poetry*, very juſtly obſerves:

Numbers and Rhyme, and that harmonious Sound
Which never does the Ear with Harſhneſs wound,
Are neceſſary, yet but vulgar Arts:
For all in vain theſe ſuperficial Parts
Contribute to the Structure of the Whole,
Without a *Genius* too, for that's the *Soul*;
A *Spirit*, which inſpires the Work throughout,
As that of Nature moves the World about;
A Heat, which glows in ev'ry Word that's writ;
'Tis *ſomething of divine*, and more than Wit;
Itſelf unſeen, yet all Things by it ſhown;
Deſcribing all Men, yet deſcrib'd by none.

Q. How can this true *Genius* for *Poetry* be obtained?

A. A Poetical Genius is the *Gift of Nature*, and cannot be *acquired*; nor can the Want of it be ſupplied by Art or Induſtry: But where ſuch a Genius is found, it may be aſſiſted by proper

Rules

Rules and Directions; and such I shall endeavour to lay down.

CHAP. II.

Of the Structure of English VERSE, *and of* RHYME.

Q. WHICH are the first Things to be learned in order to make Verses?

A. You must understand (what perhaps you know already) that Syllables are distinguished into *long* and *short*, and this Length or Shortness is called their *Quantity*. Of *two*, *three*, and sometimes more Syllables, the Ancients formed their *Poetical Feet*, giving each of them a different Name. Thus a Foot consisting of two long Syllables was called a *Spondee*; of a short one followed by a long one, an *Iambus*;

of

of a long one followed by two ſhort ones, a *Dactyl*, &c. And of theſe Feet they compoſed various Kinds of Verſes.

Q. Have we ſuch Poetical Feet in the *Engliſh* Language?

A. There is very little Variety of Feet in the *Engliſh* Poetry, the *Iambus* being, as it were the ſole Regent of our Verſe, eſpecially of our *Heroics*, which conſiſt of five ſhort and five long Syllables intermixed alternately, though this Order is ſometimes beautifully varied by our beſt Poets, as an excellent Writer obſerves:

Two Syllables our *Engliſh* Feet compoſe,
But *Quantities* diſtinguiſh them from *Proſe*.
By *Long* and *Short*, in various Stations plac'd,
Our *Engliſh* Verſe harmoniouſly is grac'd:
With *Short* and *Long* Heroic Feet we raiſe,
But theſe to vary is the Poet's Praiſe;
For the *ſame Sounds perpetually* diſguſt,
Dryden to this Variety was juſt.

After all, the *Quantity* of the Syllables in ours, and other modern Languages,

is not well fixed; and little Regard is had to it in the Compoſition of Verſes. The *Number* of Syllables, the *Pauſe*, and the *Seat of the Accent*, are the chief Things to be conſidered in the *Engliſh* Verſification.

Q. What do you mean by *Accent?*

A. It is a particular Streſs or Force of the Voice, laid upon any Syllable in ſpeaking; as upon *fi* in *finite*, upon *in* in *infinite*, &c.

Q. Is the Accent laid upon the ſame Syllables in Verſe as in Proſe?

A. Yes; and in *Engliſh* Verſe it is the Accent that denominates a Syllable *long*, rather than the *Nature* of the *Vowel*, *Dipthong*, &c. though *Accent* and *Quantity* are, in reality, two different Things.

Q. Where then is the Difficulty of making Verſes, if it be only to put together a certain Number of Syllables?

A. It is not enough that Verſes have their

their juſt Number of Syllables, but the Words muſt be ſo diſpoſed as that the *Accents* and the *Pauſe* may fall in ſuch and ſuch Places as to render them harmonious and pleaſing to the Ear.

Q. What do you mean by the *Pauſe?*

A. It is a ſmall *Reſt* or *Stop* which is made in pronouncing the longer Sorts of Verſes, dividing them into two Parts, each of which is called an *Hemiſtich*, or *Half-Verſe:* But this Diviſion is not always equal, that is, one of the Hemiſtichs does not always contain the ſame Number of Syllables as the other. This Inequality proceeds from the Seat of the Accent, that is ſtrongeſt in the firſt Hemiſtich; for the Pauſe is to be made at the End of the Word where ſuch Accent happens, or at the End of the Word following; as will preſently be ſhewn.

Q. Is nothing elſe to be obſerved in the *Engliſh* Verſification?

A. Metre, or *Meaſure*, which is ſuch an harmonious Diſpoſition of a certain Number of Syllables as above-mentioned, is all that is *abſolutely neceſſary* to conſtitute *Engliſh* Verſe, but *Rhyme* is generally added to make it more delightful.

Q. What is *Rhyme* ?

A. It is a likeneſs of Sound between the laſt Syllable or Syllables of one Verſe, and the laſt Syllable or Syllables of another.—When only one Syllable at the End of one Line rhymes to one Syllable at the End of another, it is called *ſingle Rhyme*, as *made*, *trade*; *confeſs*, *diſtreſs* : But when the two laſt Syllables are alike in Sound, as *drinking*, *thinking* ; *able*, *table* ; it is called *Double Rhyme*. We have alſo ſome Inſtances of *Treble Rhyme*, where the three laſt Syllables chime together, as *Charity*, *Parity*, &c. But this is ſeldom or never admitted in ſerious

Sub-

Subjects, and in such the *Double Rhyme* is to be used but sparingly.

Q. Have you any other Instructions to give me concerning *Rhyme?*

A. Yes; you are to observe, that the Consonants which precede the Vowels where the Rhyme begins, must be different in each Verse; so that *Light* and *Delight*, *Vice* and *Advice*, *move* and *remove*, must not be made to rhyme together; for though the Words are different enough, the rhyming Syllables are exactly the same, and Rhyme consists rather in a *Likeness* than *a Sameness* of Sound. From hence it follows, that a Word cannot rhyme to itself, nor even Words that differ both in Signification and Orthography, if they have the same Sound, as *Heir*, *Air*; *Prey*, *pray*; *blew*, *blue*, &c. Such Rhymes, indeed, and others equally bad, as *Nation* and *Affection*, *Villany* and *Gentry*, *follow* and *Willow*, where the

Likeneſs is not ſufficient, were allowed of in the Days of *Chaucer*, *Spencer*, and the reſt of our ancient Poets, but are by no means to be admitted in our modern Compoſitions. It may be farther obſerved, that the rhyming of Words depends upon their Likeneſs of *Sound*, not of *Orthography*; for *laugh* and *quaff*, though differently written, rhyme very well together; but *Plough* and *Cough*, though their Terminations are alike, rhyme not at all.

Q. What do you call that Sort of Verſe which has no Rhyme?

A. It is called *Blank Verſe*, of which I ſhall give you ſome Specimens hereafter.

Q. What Number of Syllables do our Verſes conſiſt of?

A. We have Verſes of ſeveral Meaſures, containing ſeldom leſs than *four*, nor more than *fourteen* Syllables; in ſpeaking of which I ſhall begin with thoſe that are moſtly in Uſe. CHAP.

CHAP. III.

Of the ſeveral Sorts of Engliſh VERSES.

Q. WHAT Sorts of Verſes are chiefly uſed in our Poetry?

A. Thoſe of *ten*, *eight*, and *ſeven* Syllables; eſpecially the firſt Sort, which are uſed in Heroic Poems, Tragedies, Elegies, Paſtorals, and many other Subjects, but generally thoſe that are grave and ſerious.

Q. On what Syllables muſt the Accent fall in this Kind of Verſe?

A. In this Sort the Words are commonly ſo diſpoſed, that the Accent may fall on every *ſecond*, *fourth*, *ſixth*, *eighth*, and *tenth* Syllable; as in the two following Lines:

From vúlgar Boúnds with bráve Diſórder part,
And ſnátch a Gráce beyónd the reách of Á'rt.

But (as has been intimated already) this Order may be frequently diſpenſed with, without deſtroying the Harmony of the Verſe; nay, it adds a peculiar Beauty to the Poetry, to indulge ſuch a Variety now and then, eſpecially in the firſt and ſecond Syllables of the Line, of which the following is an Inſtance, where the Accent is on the firſt Syllable, and not on the ſecond:

Nów to the Maín the búrning Sún deſcénds.

Q. Where is the Pauſe to be in Verſes of this Kind?

A. This (as I have before obſerved) is determined by the Seat of the moſt prevailing Accent in the firſt Half Verſe, which ought to be either on the *ſecond*, *fourth*, or *ſixth* Syllable; and

and the Pauſe muſt immediately follow the Word where the Accent happens, or the Word after it.

Q. Cannot you give me ſome Examples of this?

A. Yes, in the following Lines you have Inſtances of each of the Caſes mentioned, where the ruling Accent is only marked, and the Pauſe denoted by a Daſh—

Firſt Caſe.

As búſy---as intentive Emmets are.
Deſpíſe it---and more noble Thoughts purſue.

Second Caſe.

Belínda ſmil'd---and all the World was gay.
So freſh the Woúnd is---and the Grief ſo vaſt.

Third Caſe.

Some have at firſt for Wíts---then Poets paſs'd.
And ſince he could not ſáve her---with her dy'd.

Q. Is the Pauſe not to be allowed of in any other Places of a Verſe but where it is in theſe Examples?

A. Yes, ſometimes it is; but then the Verſes are not quite ſo agreeable to the Ear, as is evident from the following Inſtance:

Bright *Heſper* twinkles from afár---Away
My Kids---for you have had a Feaſt to-day.

Here is nothing diſagreeable in the Structure of theſe Verſes but the Pauſe, which in the firſt of them (you ſee) is after the *eighth* Syllable, and in the latter after the *ſecond*; whereas ſo unequal a Diviſion cannot produce any true Harmony.

Q. How ſhall I know the Accent which determines the Pauſe?

A. It muſt be confeſſed, the prevailing Accent is ſometimes not eaſily diſtinguiſhed, as when two or three in the

the ſame Verſe ſeem equally ſtrong; in which Caſe the Senſe and Conſtruction of the Words muſt be your Guide. And after all, a Perſon who has a tolerable Ear for Poetry, will have little Occaſion for Rules concerning the *Pauſe* or the *Accents*, but will naturally ſo diſpoſe his Words as to create a certain Harmony without Labour to the Tongue, or Violence to the Senſe.

Q. After the Verſes of *ten* Syllables, what Sort is moſt frequent in our Poetry?

A. Thoſe of *eight*, whereof we have many entire Poems.

Q. What is to be obſerved in the Structure of theſe Verſes?

A. In theſe, as in the former, the Accents generally fall on every ſecond Syllable, but not without Exception, as you will ſee in the following Example.

A ſhów'r

A ſhów'r of ſóft and fléecy Rain
Fálls, to new-clóath the Éarth agáin:
Behóld the Moúntains Tóps around,
As íf with Fúr of E'rmin crówn'd.

Q. What Sort of Verſes do you next take Notice of?

A. Thoſe of *ſeven* Syllables, which are called *Anacreontic*, from *Anacreon*, a *Greek* Poet, who wrote in Verſe of that Meaſure.

Q. Where ſhould the Accents fall in this Kind of Verſe?

A. On the *firſt*, *third*, *fifth*, and *ſeventh* Syllables, as in the following Lines:

Glítt'ring Stones and golden Thíngs,
Wéalth and Hónours thát have Wings,
E'ver flútt'ring tó be góne,
Wé can néver cáll our ówn.

As for Verſes of *nine* and *eleven* Syllables, they are not Worth our Notice, being

being very ſeldom uſed except thoſe which are of double Rhyme, and properly belong to the Verſes of *eight* and *ten* Syllables.

There is a Kind of Verſe of *twelve* Syllables, having the Accent on every *third*, which is only made uſe of in Subjects of Mirth and Pleaſantry, as are thoſe of *eleven* Syllables which run with much the ſame Cadence. But there is another Sort of *twelve* Syllables, which are now and then introduced amongſt our Heroics, being ſometimes the laſt of a *Couplet*, or two Verſes, as in the following Inſtance :

The ling'ring Soul th'unwelcome Doom receives,
And, murm'ring with Diſdain---the beauteous Body leaves.

Sometimes a Verſe of this Kind concludes a *Triplet*, or three Lines that rhyme together, where the Senſe is full and complete ; as for Example :

Millions of op'ning Mouths to Fame belong,
And ev'ry Mouth is furniſh'd with a Tongue,
And round with liſt'ning Ears---the flying
Plague is hung.

Here let us obſerve by the Way, that the Senſe ought always to be cloſed at the End of a Triplet, and not continued to the next Line; though Inſtances of this Fault (if it be one) are to be found in ſome of our beſt Poets.

This Verſe of twelve Syllables (which is called the *Alexandrine*, or *Alexandrian*, from a Poem on the Life of *Alexander*, written or tranſlated into ſuch Verſe by ſome *French* Poets) is alſo frequently uſed at the concluſion of a Stanza in *Lyric* or *Pindaric* Odes, of which we ſhall ſpeak hereafter. The *Pauſe*, in theſe Verſes, ought to be at the ſixth Syllable, as you ſee in the foregoing Examples:

In

In this Place it cannot be amiſs to obſerve, that though the *Alexandrine* Verſe, when rightly employed, has an agreeable Effect in our Poetry, it muſt be uſed ſparingly and with Judgment. Mr. *Pope* has cenſured the improper Uſe of it, and at the ſame Time given us a beautiful Verſe of this Kind in his excellent *Eſſay on Criticiſm*, where, ſpeaking of thoſe who reguard Verſification only, he ſays:

A needleſs *Alexandrine* ends the Song,
That, like a wounded Snake, drags its ſlow Length along.

Q. When are Verſes of *fourteen* Syllables made uſe of?

A. Not ſo often as thoſe of twelve; but they are likewiſe inſerted in Heroic Poems, and are agreeable enough when they conclude a Triplet where the Senſe is finiſhed, eſpecially if the preceding Verſe

Verſe be of twelve Syllables; as in this of Mr. *Dryden*:

For thee the Land in fragrant Flow'rs is dreſt;
For thee the Ocean ſmiles, and ſmooths her wavy Breaſt,
And Heav'n itſelf with more ſerene and purer Light is bleſt.

If theſe Verſes follow one of ten Syllables, the Inequality of the Meaſure renders them leſs pleaſing; but this is only in Heroics; for in Odes they are gracefully placed after Verſes of any Number of Syllables whatſoever.

Q. What have you to obſerve relating to the ſhorter Sorts of Verſes?

A. They are chiefly uſed in Operas, Odes, and our common Songs; but they have nothing in them worth Notice. We meet with them of *three*, *four*, *five*, and *ſix* Syllables; but thoſe of *four* and *ſix* are moſt common, of which let the following Specimen ſuffice.

The

The Battle near
When Cowards fear,
The Drum and Trumpet ſounds;
Their Courage warms,
They ruſh to Arms,
And brave a Thouſand Wounds.

Q. Have you no other Rules or Obſervations to make concerning our Verſification?

A. Yes; it is proper to ſay ſomething of the *Eliſions* or *Contractions* that are admitted in our Poety, according as the Meaſure requires.

CHAP.

CHAP. IV.

Of the ELISIONS *allowed of in* Engliſh Poetry; *and ſome miſcellaneous Remarks.*

Q. WHAT do you mean by *Eliſion?*

A. I mean the cutting off one or more Letters, either from the Beginning, Ending, or Middle of a Word, whereby *two* Syllables are contracted into *one*, and are ſo pronounced.

Q. In what Caſes are ſuch Contractions allowable?

A. In Words of three or more Syllables, which are accented on the laſt ſave two, when the Liquid *r* comes between two Vowels, that which precedes the *r* is frequently cut off; as in *Temperance, Difference, Flatterer, Victory,*

ry, *amorous*, and others; which, though three Syllables, and often uſed as ſuch in Verſe, may be contracted into two when the meaſure requires it, and this contraction is denoted by a little mark called an *Apoſtrophe*, the Words being written or printed *Temp'rance*, *Diff'rence*, *Flatt'rer*, *Vict'ry*, *am'rous*, and pronounced accordingly. An Eliſion is made of both Vowels before the *r*, in *lab'ring*, *endeav'ring*, *neighb'ring*, and ſuch like Words.

Q. Does this Rule hold good of no other Letter but *r*?

A. Sometimes a Vowel is cut off before the other Liquids, *l*, *m*, *n*, when found between two Vowels in Words accented like the former, as in *fab'lous*, *En'my*, *Mar'ner*, inſtead of *fabulous*, *Enemy*, *Mariner*: But this ought to be avoided, the Sound being harſh and ungraceful.

Q. In what other Cases are Contractions made?

A. Contractions are agreeable enough in some Words of three Syllables, where the Letter *s* happens between two Vowels, the latter of which is cut off; as in *Reas'ning*, *Pris'ner*, *Bus'ness*, &c.

The letter *o*, between *ll* and *w*, in Words of three Syllables, suffers an Elision; as in *Foll'wer*, *bell'wing*, &c.

When the Vowel *e* falls between *v* and *n*, and the Accent lies upon the foregoing Syllable, it is frequently cut off; as in *Heav'n*, *sev'n*, *giv'n*, *driv'n*, &c. The same Vowel is also cut off in the Words *Pow'r*, *Flow'r*, and others of the like Termination.

The Words *never*, *ever*, *over*, may lose the Consonent *v*, and be thus contracted, *ne'er*, *e'er*, *o'er*.

Most Words ending in *ed*, which we contract, in our common Discourse,

courſe, muſt alſo be contracted in Poetry; as *lov'd*, *threaten'd*, *expreſs'd*, *ador'd*, *abandon'd*, &c.

Some Words admit of an Eliſion of their firſt Syllable; as *'mong*, *'mongſt*, *'tween*, *'twixt*, *'gainſt*, *'bove*, &c. are uſed inſtead of *among*, *amongſt*, *between*, *betwixt*, *againſt*, *above*, &c.

Inſtead of *it is*, *it was*, *it were*, *it will*, *it would*, we ſometimes uſe *'tis*, *'twas*, *'twere*, *'twill*, *'twould*. So likewiſe *by't*, for *by it*; *do't* for *do it*; *was't* for *was it*; &c. But theſe laſt Contractions are ſcarce allowable, eſpecially in Heroic Poetry.

Am may loſe it's Vowel after *I*; as *I'm* for *I am*: and ſo may *are* after *we*, *you*, *they*; as *we're*, *you're*, *they're*; for *we are*, *you are*, *they are*. We alſo ſometimes uſe the Contraction *let's* for *let us*.

The Word *have* ſuffers an Eliſion in it's two firſt Letters, after *I*, *you*, *we*, *they*;

they; as *I've*, *you've*, *we've*, *they've*, for *I have*, *you have*, *we have*, *they have*. So *will* and *would* are often contracted after the Personal Pronouns, as *I'll* for *I will*; *he'd* for *he would*, &c. or after *who*, as *who'd* for *who would*, *who'll* for *who will*.

The Particle *to* sometimes loses it's *o* when it comes before a Verb that begins with a Vowel, as *t'avoid*, *t'increase*, *t'undo*, &c. but this Elision is not so allowable before Nouns, and seldom used by correct Writers.

When the Particle *the* comes before a Word that begins with a Vowel or an *h* not aspirated, it generally loses it's *e*; as, *th'immortal*, *th'expressive*, *th'amazing*, *th'honest*, &c. And sometimes before an aspirated *h* when an *e* follows it; as *th'heroic*, &c. but Elisions of this last kind are not to be commended.

Sometimes the *o* in *who*, and the *y* in *by*, is cut off before Words beginning

ning with a Vowel; as *wh'expoſe*, for *who expoſe*; *b'Oppreſſion*, for *by Oppreſſion*: and other Contractions of this Kind are to be met with in ſome of our Poets; but ſuch a Liberty is by no means to be indulged.

The Pronoun *his* ſometimes loſes it's firſt Letters after Words ending with a Vowel, as *to's*, *by's*, for *to his*, *by his*; and after ſeveral Words that end with a Conſonant, as *in's*, *for's*, for *in his*, *for his*, &c. But this is rather to be obſerved than imitated.

Theſe are the Eliſions and Contractions moſt uſually made in our Verſification; the reſt may be learned by reading our beſt modern Poets; for the Liberties taken by ſome of our ancient ones are not to be encouraged.

Q. Have you any Thing farther to add relating to Verſification?

A. Yes; there are a few more Particulars relating to this Subject that

are worth obſerving. In the firſt Place, it may be laid down as a general Rule, that whenever one Syllable of a Word ends with a Vowel, and the next begins with another, theſe two Syllables in Verſe are to be conſidered as *one* only, except when either of the Syllables is the Seat of the Accent. Thus *Region*, *valiant*, *beauteous*, *mutual*, and ſuch-like Words, are to be reckoned only as *two* Syllables in Poetry; and ſo *Ambition*, *familiar*, *perpetual*, *preſumptuous*, *ſuperior*, and other Words of the ſame Nature, though conſiſting of four Syllables, are to be uſed in Verſe as *three*.

Q. Are there no Exceptions to this Rule?

A. The Words *Diamond*, *Diadem*, *Violet*, and a few others may be excepted, which, though accented on the firſt Vowel, are ſometimes uſed but as *two* Syllables.

Q. What

Q. What is next to be obſerved?

A. In general conſult your Ear; conſider how Words are pronounced in reading Proſe, and obſerve how they are uſed by the beſt Poets, and you will ſeldom fail either with reſpect to Juſtneſs of Meaſure or Propriety of Contractions. It will very much add to the Beauty of your Verſe to avoid, as much as poſſible, a Concourſe of claſhing Vowels, that is, when one Word ends with a Vowel and the next begins with another, which occaſions what is called an *Hiatus*, or Gaping, and is very diſagreeable to the Ear. Mr. *Pope* has cenſured this Fault, and given us an Inſtance of it in the following Line:

Tho' oft the Ear the open Vowels tire.

For this Reaſon the *e* of the Particle *the* is generally cut off (as hath been

obſerved) before Words that begin with a Vowel.

Q. What other Faults are to be avoided?

A. It is not well to make uſe of ſeveral Words in a Verſe that begins with the ſame Letter, unleſs it be to ſuit the Sound to the Subject. And obſerve, that though Verſes conſiſting wholly of Monoſyllables are not always to be condemned (nay poſſibly may be very good) yet they ought to be ſeldom uſed, a Series of little low Words having generally an ill Effect in our Poetry. Be careful alſo not to make uſe of Expletives, that is, ſuch Words as contribute nothing to the Senſe, but are brought into the Verſe merely to fill up the Meaſure. Theſe two laſt Faults Mr. *Pope* has taken notice of, and exemplified in the following Verſes:

While Expletives their feeble Aid *do* join,
And ten low Words oft creep in one dull Line.

Take care likewiſe not to end a Verſe with an Adjective, whoſe Subſtantive begins the next Verſe; and the ſame is to be obſerved with reſpect to a Prepoſition and the Words it governs. In ſhort, avoid every Thing that tends to deſtroy that agreeable Cadence and Harmony which is required in Poetry, and of which (after all the Rules that can be laid down concerning it) the Ear is the moſt proper Judge. Remember, however, that eaſy and flowing Numbers are not all that is requiſite in Verſification; for, as the laſt-cited excellent Poet obſerves,

'Tis not enough no Harſhneſs gives Offence;
The Sound muſt ſeem an Echo to the Senſe.
Soft is the Strain when Zephyr gently blows,
And the ſmooth Stream in ſmoother Numbers
flows;
But when loud Surges laſh the ſounding Shore,
The hoarſe rough Verſe ſhould like the Torrent
roar.

When

When *Ajax* ſtrives ſome Rock's vaſt Weight to throw,
The Line too labours, and the Words move ſlow;
Not ſo when ſwift *Camilla* ſcours the Plain,
Flies o'er th' unbending Corn, and ſkims along the Main.

I now proceed to treat of the Laws and Rules of the ſeveral Kinds of Poetry, as laid down by the beſt Critics, and to give Specimens of ſuch as will come within the Compaſs of our Deſign; in doing which I ſhall begin with the loweſt, and aſcend, by Degrees, to the higheſt Performances in the Poetic Art. And firſt, of the *Epigram*.

CHAP.

CHAP. V.

Of the EPIGRAM.

Q. WHAT is an *Epigram?*

A. It is *a little Poem, or Compoſition in Verſe, treating of one Thing only, and whoſe diſtinguiſhing Characters are* Brevity, Beauty, *and* Point.

Q. What is the Meaning of the Word?

A. The Word *Epigram* ſignifies *Inſcription*; for Epigrams derive their Origin from thoſe Inſcriptions placed by the Ancients on their Tombs, Statues, Temples, Pillars, Triumphal Arches, and the like; which at firſt were very ſhort, being ſometimes no more than a ſingle Word, but afterwards

wards increaſing their Length, they made them in Verſe to be the better retained by the Memory. This ſhort Way of Writing came at laſt to be uſed upon any Occaſion or Subject; and hence the Name of *Epigram* has been given to any little Copy of Verſes, without Regard to the original Application of ſuch Poems.

Q. To what Length is the *Epigram* confined?

A. Its uſual Limits are from *two* to *twenty* Verſes, tho' ſometimes it extends to *fifty*; but the ſhorter the better it is, and the more perfect, as it partakes more of the Nature and Character of this kind of Poem: Beſides, the Epigram being only a ſingle Thought, it ought to be expreſſed in a little Compaſs, or elſe it loſes its Force and Strength.

Q. What is the *Beauty* required in an Epigram?

A. A Har-

A. A Harmony and apt Agreement of all its Parts, a ſweet Simplicity, and polite Language.

Q. What do you mean by the *Point* in an Epigram?

A. A ſharp, lively, unexpected Turn of Wit, with which an Epigram ought to be concluded. There are ſome Critics indeed who will not admit of the Point in an Epigram, but require the Thought to be equally diffuſed thro' the whole Poem, which is uſually the Practice of *Catullus*, as the former is that of *Martial*. It is allowed there is more Delicacy in the Manner of *Catullus*, but the *Point* is moſt agreeable to the general Taſte, and ſeems to be the chief Characteriſtic of the *Epigram*.

Q. What Subjects does the *Epigram* admit of?

A. It admits of all Manner of Subjects, provided that *Brevity*, *Beauty*, and *Point*, are preſerved; but it is generally

nerally employed either in *Praiſe* or *Satire*.—That you may the more eaſily remember the Rules to be obſerved in this Kind of Poem, take them in *Engliſh* Verſe with ſome ſmall Alteration, as they are given us by very good Writers on the Art of Poetry.

The *Epigram*, with little Art compos'd,
Is *one good Sentence* in a *Diſtich* clos'd;
And tho' ſome ſtretch to *twenty* Lines or more,
The beſt are thoſe confin'd to *two* or *four*.
Of various Subjects *Epigrams* admit,
But each of *one*, and *one alone*, muſt treat.
Two Parts this little Whole muſt ſtill compoſe,
Recital of the Subject, and the *Cloſe*.
To make this Poem perfect, be your Care,
That *Beauty*, *Point*, and *Brevity* appear.
Your *ſingle Subject* in *few Words* explain,
But Words which Force and Energy contain.
A Symmetry of Parts we *Beauty* name,
Which ſhould be ſeen throughout the finiſh'd Frame;
With elegant Simplicity and Truth,
And ſtill the *Diction* poliſh'd, not uncouth.
This Beauty *Sweetneſs* always muſt compriſe,
Which from the Subject, well expreſs'd, will riſe.

The

The *Point* in the Concluſion takes its Place,
And is the *Epigram*'s peculiar Grace;
Some unexpected and ſome biting Thought,
With poignant Wit and ſharp Expreſſion fraught.

N. B. Tho' the beſt Epigrams are here ſaid to be ſuch as are compriſed in *two* or *four* Verſes, we are not to underſtand it as if none can be perfect which exceed thoſe Limits. Neither the Ancients nor Moderns have been ſo ſcrupulous with reſpect to the Length of their Epigrams; but, however, *Brevity* in general is always to be ſtudied in theſe Compoſitions.

Q. Cannot you give me a few Examples of good Epigrams in the *Engliſh* Language?

A. Yes; I ſhall make Choice of ſeveral in the different Taſtes I have mentioned; ſome remarkable for their delicate Turn and Simplicity of Expreſſion, and others for their Salt and Sharpneſs, their equivocating Pun,

Pun, or pleaſant Alluſion. In the firſt Plaee, take that of Mr. Pope, ſaid to be written on a Glaſs, with the Earl of Cheſterfield's Diamond Pencil :

Accept a Miracle, inſtead of Wit ;
See two dull Lines by *Stanhope*'s Pencil writ.

The Beauty of this Epigram is more eaſily ſeen than deſcribed. For my Part, I am at a Loſs to determine whether it does more Honour to the Poet who wrote it, or to the Nobleman for whom the Compliment is deſigned.—The following Epigram of Mr. *Prior* is written in the ſame Taſte, being a fine Encomium on the Performance of an excellent Painter.

On a Flower, painted by VARELST.

When fam'd *Varelſt* this little Wonder drew,
Flora vouchſaf'd the growing Work to view :
Finding the Painter's Science at a Stand,
The Goddeſs ſnatch'd the Pencil from his Hand,
And,

And, finiſhing the Piece, ſhe ſmiling ſaid,
Behold one Work of mine, which ne'er ſhall fade.

The Epigram written on the Leaves of a *Fan*, by Dr. *Atterbury*, late Biſhop of *Rocheſter*, contains a pretty Thought, expreſſed with Eaſe and Conciſeneſs, and cloſed in a beautiful Manner.

On a FAN.

Flavia the leaſt and ſlighteſt Toy
Can with reſiſtleſs Art employ.
This Fan in meaner Hands would prove
An Engine of ſmall Force in Love;
Yet ſhe, with graceful Air and Mien,
Not to be told or ſafely ſeen,
Directs its wanton Motion ſo,
That it wounds more than *Cupid*'s Bow,
Gives Coolneſs to the matchleſs Dame,
To every other Breaſt a Flame.

I ſhall now ſelect ſome Epigrams of the biting and ſatyrical Kind, and ſuch as turn upon the *Pun*, or *Equivoque*, as the French call it; in which Sort the

Point is more conſpicuous than in thoſe of the former Character.

The following Diſtich, in my Opinion, is an admirable Epigram, having all the neceſſary Qualities of one, eſpecially *Point* and *Brevity*.

On a Company of bad Dancers to good Muſic.

How ill the Motion with the Muſic ſuits!
So *Orpheus* fiddled, and ſo danc'd the Brutes.

This puts me in Mind of another Epigram upon a bad Fiddler, which I ſhall venture to inſert merely for the Humour of it, and not for any real Excellence it contains.

To a bad Fiddler.

Old *Orpheus* play'd ſo well, he mov'd *Old Nick*;
But thou mov'ſt nothing but thy Fiddle-Stick.

One of *Martial*'s Epigrams, wherein he agreeably rallies the fooliſh Vanity of

of a Man who hired People to make Verſes for him, and publiſhed them as his own, has been thus tranſlated into Engliſh:

Paul ſo fond of the Name of a Poet is grown,
With Gold he buys Verſes and calls them his *own*.
Go on, Maſter *Paul*, nor mind what the World ſays,
They are ſurely his own for which a Man pays.

Another Epigram of the ſame Latin Poet is very prettily imitated in the following Tetraſtich;

On an ugly Woman.

Whilſt in the Dark on thy ſoft Hand I hung,
And heard the tempting *Syren* in thy Tongue;
What Flames, what Darts, what Anguiſh I endur'd!
But when the Candle enter'd, I was cur'd.

We have a good Epigram by Mr. *Cowley* on *Prometheus* ill painted; to underſtand which we muſt remem-

ber his Story. *Prometheus* is feigned by the ancient Poets to have formed Men of Clay, and to have put Life into them by Fire ſtolen from Heaven; for which Crime *Jupiter* cauſed him to be chained to a Rock, where a Vulture was ſet to gnaw his Liver, which grew again as faſt as it was devoured. On this Fiction the Epigram is founded.

PROMETHEUS *drawn by a bad Painter.*

How wretched does *Prometheus'* State appear,
Whilſt he his ſecond Miſ'ry ſuffers here!
Draw him no more, leſt, as he tortur'd ſtands,
He blame great *Jove's* leſs than the Painter's Hands,
It would the Vulture's Cruelty out-go,
If once again his Liver thus ſhould grow.
Pity him, *Jove*, and his bold Theft allow;
The Flames he once ſtole from thee, grant him now.

Some bad Writer having taken the Liberty to cenſure Mr. *Prior*, the Poet has

has very wittily laſhed his Impertinence in the following Epigram:

While faſter than his coſtive Brain indites,
Philo's quick Hand in flowing Letters writes:
His Caſe appears to me like honeſt *Teague*'s,
When he was run away with by his Legs.
Phœbus, give *Philo* o'er himſelf Command;
Quicken his Senſes, or reſtrain his Hand:
Let him be kept from Paper, Pen, and Ink;
So he may ceaſe to write, and learn to think.

Mr. *Weſley* has given us a pretty Epigram, alluding to a well-known Text of Scripture, on the ſetting up a Monument in *Weſtminſter Abbey*, to the Memory of the ingenious Mr. *Butler*, Author of *Hudibras*.

While *Butler*, needy Wretch, was yet alive,
No gen'rous Patron would a Dinner give.
See him, when ſtarv'd to Death and turn'd to Duſt,
Preſented with a monumental Buſt!
The Poet's Fate is here in Emblem ſhown;
He aſk'd for *Bread*, and he receiv'd a *Stone*.

The EPITAPH being a Poem of the epigrammatic Kind, and frequently found in Collections of Epigrams, I shall here insert a few of the best I have met with. These Compositions generally contain some Eulogium of the Virtues and good Qualities of the Deceased, and have a a Turn of Seriousness and Gravity adapted to the Nature of the Subject; others are jocose and ludicrous, as you will see amongst the following Examples.

In the *Spectator* we find several old *Greek* Epitaphs very beautifully translated into *English* Verse, one of which I shall take the Liberty of transcribing. It is written on *Orpheus*, a celebrated ancient Poet and Musician, whose Story is well known. He is said to have been the Son of *Apollo* and *Calliope*, one of the Nine Muses, the Goddess meant in the last Line of the Epigram.

On

On ORPHEUS.

No longer, *Orpheus*, ſhall thy ſacred Strains
Lead Stones and Trees, and Beaſts, along the Plains;
No longer ſooth the boiſtrous Wind to Sleep,
Or ſtill the Billows of the raging Deep:
For thou art gone; the Muſes mourn'd thy Fall
In ſolemn Strains, thy Mother moſt of all.
Ye Mortals, idly for your Sons ye moan,
If thus a Goddeſs could not ſave her own.

The ingenious Tranſlator obſerves, that if we take the Fable for granted, as it was believed to be in that Age when the Epigram was written, the Turn appears to have Piety to the Gods, and a reſigning Spirit in the Application: But, if we conſider the *Point* with reſpect to our preſent Knowledge, it will be leſs eſteemed; though the Author himſelf, becauſe he believed it, may ſtill be more valued than any one who ſhould now write with a *Point* of the ſame Nature.

The following Epitaph on Sir *Philip Sidney*'s Sister, the Countess of *Pembroke*, said to be written by the famous *Ben Jonson*, is remarkable for the noble Thought with which it concludes.

On MARY, *Countess Dowager of* PEMBROKE.

Underneath this Marble Hearse
Lies the Subject of all Verse;
Sidney's Sister, *Pembroke*'s Mother.
Death, ere thou hast kill'd another,
Fair and learn'd, and good as she,
Time shall throw a Dart at thee.

Take another Epitaph of *Ben Jonson*'s, on a beautiful and virtuous Lady, which has been deservedly admired by very good Judges.

Underneath this Stone doth lie
As much Virtue as could die;
Which, when alive, did Vigour give
To as much Beauty as could live.

Mr.

Mr. *Pope* has drawn the Character of Mr. *Gay*, in an Epitaph now to be ſeen on his Monument in *Weſtminſter Abbey*, which he has cloſed with ſuch a beautiful Turn, that I cannot help looking upon it as a Maſter-piece in its Kind, as indeed are all the Productions of that ſurprizing Genius.

On Mr. GAY.

Of Manners gentle, of Affections mild;
In Wit, a Man; Simplicity, a Child:
With native Humour temp'ring virtuous Rage,
Form'd to delight at once and laſh the Age;
Above Temptation in a low Eſtate,
And uncorrupted ev'n among the Great;
A ſafe Companion, and an eaſy Friend,
Unblam'd through Life, lamented in thy End.
Theſe are thy Honours! not that here thy Buſt
Is mix'd with Heroes, or with Kings thy Duſt;
But that the Worthy and the Good ſhall ſay,
Striking their penſive Boſoms—*Here lies* GAY.

Amongſt the Epitaphs of a punning and ludicrous Caſt, I know of none prettier

prettier than that which is said to have been written by Mr. *Prior* on himself, wherein he is pleasantly satyrical upon the Folly of those who value themselves on Account of the long Series of Ancestors thro' which they can trace their Pedigree.

Nobles and Heralds, by your Leave,
Here lie the Bones of *Matthew Prior*,
The Son of *Adam* and of *Eve*;
Let *Bourbon* or *Nassau* go higher.

The following Epitaph on a *Miser* contains a good Caution, and an agreeable Raillery.

Reader, beware immod'rate Love of Pelf;
Here lies the worst of Thieves, who robb'd himself.

I shall give but one Example more of this Sort of Poem, which is a merry Epitaph on an old Fiddler, who was remarkable (we may suppose) for beating Time to his Music.

On

On STEPHEN, *the Fiddler.*

Stephen and *Time* are now both even;
Stephen beat *Time*, now *Time*'s beat *Stephen*.

Having dwelt long enough (perhaps too long) upon this low Species of Poetry, I now proceed to the *Paſtoral.*

CHAP. VI.

Of the PASTORAL.

2. WHAT is a *Paſtoral?*

A. It is a Kind of Poem which takes it Name from the *Latin* Word *Paſtor*, a *Shepherd*; the Subject of it being always ſomething in the paſtoral or rural Life, and the Perſons introduced in it either Shepherds or other Ruſtics.

2. Have

Q. Have theſe Poems no other Name than that of *Paſtorals?*

A. Yes; they are frequently called *Eclogues*, which ſignifies *ſelect* or *choice Pieces*; though ſome account for this Name after a different Manner. They are alſo called *Bucolics*, from a *Greek* Word, ſignifying a *Herdſman*.

Q. Is the *Paſtoral* an ancient Kind of Poetry?

A. Yes, perhaps the oldeſt of any; for as the keeping of Flocks ſeems to have been the firſt Employment of Mankind, it is natural to imagine, that the Leiſure of thoſe ancient Shepherds requiring ſome Diverſion, they could think of none ſo proper to that ſolitary Life as *ſinging*, and that in their Songs they took Occaſion to celebrate their own Felicity. From hence a Poem was invented, and afterwards improved to a perfect Image of that happy Time; which, by giving

ing us an Eſteem for the Virtues of a former Age, might recommend them to the preſent.

Q. What is the Character of the *Paſtoral?*

A. Its complete Character conſiſts in *Simplicity*, *Brevity*, and *Delicacy*; the two firſt of which render an Eclogue *natural*, and the laſt *delightful*. With reſpect to *Nature* indeed, we are to conſider, that as *Paſtoral* is an Image of the ancient Times of Innocence and undeſigning Plainneſs, we are not to deſcribe Shepherds as they really are at this Day, but as they may be conceived then to have been, when the beſt of Men followed the Employment. For this Reaſon, an Air of Piety ſhould run thro' the whole Poem, which is viſible in the Writings of Antiquity.

Q. What is farther to be obſerved in this Sort of Poetry?

A. To

A. To make it natural with reſpect to the preſent Age, ſome Knowledge in rural Affairs muſt be diſcovered, and that in ſuch a Manner as if it was done by Chance rather than Deſign, leſt by too much Study to ſeem *natural*, we deſtroy the *Delight*; for what is inviting in this Kind of Poeſy proceeds not ſo much from the Idea of a Country Life itſelf, as from that of its Tranquillity. Some Illuſion muſt therefore be uſed to render a Paſtoral *delightful*, which conſiſts in expoſing the beſt Side only of a Shepherd's Life, and in concealing its Miſeries. Beſides, the Subject muſt contain ſome particular Beauty in itſelf; and in each Eclogue, a deſigned Scene or Proſpect is to be preſented to our View, which ſhould likewiſe have its Variety. This Variety is obtained in a great Degree by frequent Compariſons, drawn from the moſt agreeable Objects of the Country

Country, by Interrogations to Things inanimate, by beautiful but ſhort Digreſſions, and by elegant Turns on the Words, which render the Numbers very ſweet and pleaſing. Add to this, that the Connections muſt be negligent, the Narrations and Deſcriptions ſhort, and the Periods conciſe.

Q. What Sort of *Style* does the *Paſtoral* require?

A. It ought to be *humble*, yet *pure*; *neat*, but not *florid*; *eaſy*, and yet *lively*: And the Verſification ſhould be the *ſmootheſt* and moſt *flowing* imaginable.

Q. To what Length may this Poem extend?

A. In general it ought to be ſhort, and ſhould never much exceed a hundred Lines.

Q. Can you give me theſe Rules in Verſe, as you did thoſe relating to the *Epigram*?

A. Yes;

A. Yes; the Subſtance of them I find expreſſed in the following Manner:

The PASTORAL, which ſings of happy *Swains*,
And harmleſs *Nymphs*, that haunt the Woods and Plains,
Should through the Whole diſcover ev'ry where
Their old Simplicity and pious Air;
And in the Characters of *Maids* and *Youth*,
Unpractis'd Plainneſs, Innocence, and Truth.
Each *Paſtoral* a little Plot muſt own,
Which, as it muſt be *ſimple*, muſt be *one*;
With ſmall Digreſſions it will yet diſpenſe,
Nor needs at all Times allegoric Senſe.
Its *Style* muſt ſtill be natural and clear,
And Elegance in ev'ry Part appear;
Its humble Method nothing has of *Fierce*,
But hates the Rattling of a lofty Verſe;
With native Beauty pleaſes and excites,
And never with harſh Sounds the Ear affrights.

Q. What Examples of the *Paſtoral* do you recommend, as written in a juſt Style and Manner?

A. Virgil's firſt Eclogue is reckoned the Standard of *Paſtorals*, which I ſhall

ſhall therefore give you, as it is tranſlated by Mr. *Dryden*. It is a Dialogue between *Meliboeus*, an unfortunate Shepherd, and *Tityrus*, another Shepherd, under more fortunate Circumſtances. The former addreſſes his Complaint of his Sufferings and Baniſhment to *Tityrus*, who, in the Midſt of the public Calamity, enjoys his Flocks, and expreſſes his Gratitude to his Benefactor; while *Meliboeus* accuſes Fortune and the fatal Effects of a Civil War, bidding Adieu to his native Country.

MELIBOEUS.

Beneath the Shade which Beechen Boughs diffuſe,
You, *Tityrus*, entertain your Sylvan Muſe.
Round the wide World in Baniſhment we roam,
Forc'd from our pleaſing Fields and native Home;
While ſtretch'd at Eaſe you ſing your happy Loves,
And *Amaryllis* fills the ſhady Groves.

TITYRUS.

Theſe Bleſſings, Friend, a Deity beſtow'd;
For never can I deem him leſs than God.

The tender Firſtlings of my woolly Breed
Shall on his holy Altar often bleed.
He gave me Kine to graze the flow'ry Plain,
And to my Pipe renew'd the rural Strain.

MELIBOEUS.

I envy not your Fortune, but admire,
That while the raging Sword and waſteful Fire,
Deſtroy the wretched Neighbourhood around,
No hoſtile Arms approach your happy Ground.
Far diff'rent is my Fate; my feeble Goats
With Pains I drive from their forſaken Cotes;
And this you ſee I ſcarcely drag along,
Who yeaning on the Rocks has left her Young,
The Hope and Promiſe of my failing Fold.
My Loſs by dire Portents the Gods foretold;
For, had I not been blind, I might have ſeen
Yon riven Oak, the faireſt on the Green,
And the hoarſe Raven on the blaſted Bough,
By croaking from the Left preſag'd the coming Blow.
But tell me, *Tityrus*, what heav'nly Pow'r
Preſerv'd your Fortune in that fatal Hour?

TITYRUS.

TITYRUS.

Fool that I was, I thought Imperial *Rome*
Like *Mantua*, where on Market-days we come,
And thither drive our tender Lambs from home.
So Kids and Whelps their Sires and Dams expreſs;
And ſo the Great I meaſur'd by the Leſs:
But Country Towns, compar'd with her, appear
Like Shrubs when lofty Cypreſſes are near.

MELIBOEUS.

What great Occaſion call'd you hence to *Rome*?

TITYRUS.

Freedom, which came at length, tho' ſlow to come.
Nor did my Search of Liberty begin
Till my black Hairs were changed upon my Chin,
Nor *Amaryllis* would vouchſafe a Look,
Till *Galatea*'s meaner Bonds I broke.
Till then a helpleſs, hopeleſs, homely Swain,
I ſought not Freedom, nor aſpir'd to Gain:
Tho' many a Victim from my Folds was bought,
And many a Cheeſe to Country Markets brought,
Yet all the Little that I got I ſpent,
And ſtill return'd as empty as I went.

MELIBOEUS.

We ſtood amaz'd to ſee your Miſtreſs mourn,
Unknowing that ſhe pin'd for your Return;
We wonder'd that ſhe kept her Fruit ſo long,
For whom ſo late th'ungather'd Apples hung:
But now the Wonder ceaſes, ſince I ſee
She kept them only, *Tityrus*, for thee:
For thee the bubbling Springs appear'd to mourn,
And whiſp'ring Pines made Vows for thy Return.

TITYRUS.

What ſhould I do! while here I was enchain'd,
No Glimpſe of godlike Liberty remain'd;
Nor could I hope in any Place but there
To find a God ſo preſent to my Pray'r.
There firſt the Youth of heav'nly Birth I view'd,
For whom our monthly Victims are renew'd.
He heard my Vows, and graciouſly decreed
My Grounds to be reſtor'd, my former Flocks to feed.

MELIBOEUS.

O fortunate old Man! whoſe Farm remains
For you ſufficient, and requites your Pains,
Tho' Ruſhes overſpread the neighb'ring Plains;

Tho'

Tho' here the marſhy Grounds approach your Fields,
And there the Soil a ſtony Harveſt yields,
Your teeming Ewes ſhall no ſtrange Meadows try,
Nor fear a Rot from tainted Company.
Behold, yon bord'ring Fence of Sallow Trees
Is fraught with Flow'rs, the Flow'rs are fraught with Bees:
The buſy Bees, with a ſoft murm'ring Strain,
Invite to gentle Sleep the lab'ring Swain:
While from the neighb'ring Rock, with rural Songs,
The Pruner's Voice the pleaſing Dream prolongs;
Stock-Doves and Turtles tell their am'rous Pain,
And, from the lofty Elms, of Love complain.

TITYRUS.

Th' Inhabitants of Seas and Skies ſhall change,
And Fiſh on Shore, and Stags in Air, ſhall range,
The baniſh'd *Parthian* dwell on *Arar*'s Brink,
And the blue *German* ſhall the *Tigris* drink,
Ere I, forſaking Gratitude and Truth,
Forget the Figure of that godlike Youth.

Meliboeus.

But we muſt beg our Bread in Climes unknown,
Beneath the ſcorching or the freezing Zone;
And ſome to far *Oaxis* ſhall be ſold,
Or try the *Lybian* Heat or *Scythian* Cold;
The reſt among the *Britons* be confin'd,
A Race of Men from all the World disjoin'd.
O! muſt the wretched Exiles ever mourn,
Nor after Length of rolling Years return?
Are we condemn'd, by Fate's unjuſt Decree,
No more our Houſes and our Homes to ſee?
Or ſhall we mount again the rural Throne,
And rule the Country Kingdoms once our own?
Did we for theſe Barbarians plant and ſow,
On theſe, on theſe, our happy Fields beſtow!
Good Heav'n, what dire Effects from civil
Diſcord flow!
Now let me graff my Pears, and prune the Vine;
The Fruit is their's, the Labour only mine.
Farewel, my Paſtures, my paternal Stock,
My fruitful Fields, and my more fruitful Flock!
No more, my Goats, ſhall I behold you climb
The ſteepy Cliffs, or crop the flow'ry Thyme!
No more, extended in the Grot below,
Shall ſee you browzing on the Mountain's Brow.

The

The prickly Shrubs, and after on the Bare
Lean down the deep Abyſs, and hang in Air!
No more my Sheep ſhall ſip the Morning Dew;
No more my Song ſhall pleaſe the rural Crew:
Adieu, my tuneful Pipe! and all the World adieu!

TITYRUS.

This Night, at leaſt, with me forget your Care;
Cheſnuts and Curds and Cream ſhall be your Fare:
The Carpet-Ground ſhall be with Leaves o'erſpread,
And Boughs ſhall weave a Cov'ring for your Head:
For ſee yon ſunny Hill the Shade extends,
And curling Smoke from Cottages aſcends.

From this *Paſtoral* the Reader muſt not imagine that the Nature of the Poem requires it always to be carried on by Way of *Dialogue*. A Shepherd alone may ſing the Praiſes of his Love, complain of her Inconſtancy, lament her Abſence, her Death, &c. and addreſs himſelf to Groves, Hills, Rivers,

and ſuch-like rural Objects. A *Paſtoral* of this Nature, written by the celebrated Mr. *Pope*, and inſcribed to Mr. *Wycherley*, I ſhall here inſert, without any Apology. The Beginning of it is an Imitation of the foregoing *Eclogue* of *Virgil*.

Beneath the Shade a ſpreading Beach diſplays,
Hylas and *Ægon* ſung their rural Lays:
This mourn'd a faithleſs, *That* an abſent Love,
And *Delia*'s Name and *Doris* fill'd the Grove.
Ye *Mantuan* Nymphs, your ſacred Succour bring;
Hylas and *Ægon*'s rural Lays I ſing.

Thou, whom the Nine with *Plautus*' Wit inſpire,
The Art of *Terence*, and *Menander*'s Fire;
Whoſe Senſe inſtructs us, and whoſe Humour charms,
Whoſe Judgement ſways us, and whoſe Spirit warms!
Oh, ſkill'd in Nature! ſee the Heart of Swains,
Their artleſs Paſſions, and their tender Pains.

Now ſetting *Phœbus* ſhone ſerenely bright,
And fleecy Clouds were ſtreak'd with purple Light;

When

When tuneful *Hylas*, with melodious Moan,
Taught Rocks to weep, and made the Mountains groan.

Go, gentle Gales, and bear my Sighs away!
To *Delia*'s Ear the tender Notes convey.
As ſome ſad Turtle his loſt Love deplores,
And with deep Murmurs fill the ſounding Shores,
Thus, far from *Delia*, to the Winds I mourn,
Alike unheard, unpity'd, and forlorn.

Go, gentle Gales, and bear my Sighs along!
For her, the feather'd Choirs neglect their Song:
For her, the Limes their pleaſing Shades deny;
For her, the Lillies hang their Heads and die!
Ye Flow'rs, that droop, forſaken by the Spring,
Ye Birds, that left by Summer ceaſe to ſing,
Ye Trees, that fade when Autumn-Heats remove,
Say, is not Abſence Death to thoſe who love?

Go, gentle Gales, and bear my Sighs away!
Curs'd be the Fields that cauſe my *Delia*'s Stay:
Fade ev'ry Bloſſom, wither ev'ry Tree,
Die ev'ry Flow'r, and periſh all but ſhe!
What have I ſaid? where'er my *Delia* flies,
Let Spring attend, and ſudden Flow'rs ariſe;
Let op'ning Roſes knotted Oaks adorn,
And liquid Amber drop from ev'ry Thorn!

Go, gentle Gales, and bear my Sighs along!
The Birds ſhall ceaſe to tune their Ev'ning Song.

The

The Winds to breathe, the waving Woods to move,
And Streams to murmur, ere I ceaſe to love.
Not bubbling Fountains to the thirſty Swain,
Not balmy Sleep to Lab'rers faint with Pain,
Not Show'rs to Larks, or Sunſhine to the Bee,
Are half ſo charming as thy Sight to me.

Go, gentle Gales, and bear my Sighs away!
Come, *Delia*, come; ah, why this long Delay?
Thro' Rocks and Caves the Name of *Delia* ſounds;
Delia each Cave and echoing Rock rebounds.
Ye Pow'rs, what pleaſing Frenzy ſooths my Mind?
Do Lovers dream, or is my *Delia* kind?
She comes, my *Delia* comes!—Now ceaſe my Lay,
And ceaſe, ye Gales, to bear my Sighs away!

Next *Ægon* ſung, while *Windſor* Groves admir'd:
Rehearſe, ye Muſes, what yourſelves inſpir'd.
Reſound, ye Hills, reſound my mournful Strain!
Of perjur'd *Doris*, dying I complain:
Here where the Mountains, leſs'ning as they riſe,
Loſe the low Vales, and ſteal into the Skies;
While lab'ring Oxen, ſpent with Toil and Heat,
In their looſe Traces from the Field retreat;
While curling Smoaks from Village-tops are ſeen,
And the fleet Shades glide o'er the duſky Green.

Reſound, ye Hills, reſound my mournful Lay!
Beneath yon Poplar oft we paſs'd the Day:

Oft

Oft on the Rind I carv'd her am'rous Vows,
While she with Garlands hung the bending Boughs:
The Garlands fade, the Vows are worn away;
So dies her Love, and so my Hopes decay.

Resound, ye Hills, resound my mournful Strain!
Now bright *Arcturus* glads the teeming Grain!
Now golden Fruits on loaded Branches shine,
And grateful Clusters swell with Floods of Wine;
Now blushing Berries paint the yellow Grove,
Just Gods! shall all Things yield Returns but Love?

Resound, ye Hills, resound my mournful Lay!
The Shepherds cry, "Thy Flocks are left a Prey."—
Ah! what avails it me the Flocks to keep,
Who lost my Heart while I preserv'd my Sheep,
Pan came, and ask'd what Magic caus'd my Smart,
Or what ill Eyes malignant Glances dart?
What Eyes but her's, alas! have Pow'r to move?
And is there Magic but what dwells in Love?

Resound, ye Hills, resound my mournful Strains!
I'll fly from Shepherds, Flocks, and flow'ry Plains.—
From Shepherds, Flocks, and Plains, I may remove,
Forsake Mankind, and all the World—but Love!
I know thee, Love, wild as the raging Main,
More fell than Tygers on the *Lybian* Plain:

Thou wert from *Ætna*'s burning Entrails torn,
Got by fierce Whirlwinds, and in Thunder born.

Reſound, ye Hills, reſound my mournful Lay!
Farewel, ye Woods, adieu the Light of Day!
One Leap from yonder Cliff ſhall end my Pains.
No more, ye Hills, no more reſound my Strains!

Thus ſung the Shepherds till th' Approach of Night,
The Skies yet bluſhing with departing Light,
When falling Dews with Spangles deck'd the Glade,
And the low Sun had lengthen'd ev'ry Shade.

To theſe two Paſtorals, which are written agreeable to the Taſte of Antiquity, and the Rules above preſcribed, I ſhall beg Leave to ſubjoin another, wherein the ingenious Author, the late Mr. *Gay*, has ventured to deviate from the beaten Road, and to deſcribe the Shepherds and Ploughmen of our own Time and Country, inſtead of thoſe of the *Golden Age* (as the Poets call it) to which the modern Critics confine the *Paſtoral*. His ſix

Paſtorals

Paſtorals, which he calls the *Shepherd's Week*, are a beautiful and lively Repreſentation of the Manners, Cuſtoms, and Notions of our Ruſtics; but the Whole being too long for our preſent Deſign, I ſhall only tranſcribe the firſt of them, entitled, *The Squabble*, wherein two Clowns try to out-do each other in ſinging the Praiſes of their Sweet-hearts, leaving it to a Third to determine the Controverſy. The Perſons Names are *Lobbin Clout*, *Cuddy*, and *Cloddipole*.

Lobbin Clout.

Thy Younglings, *Cuddy*, are but juſt awake;
No Thruſtles ſhrill the Bramble-Buſh forſake;
No chirping Lark the Welkin Sheen * invokes,
No Damſel yet the ſwelling Udder ſtrokes;
O'er yonder Hill does ſcant † the Dawn appear;
Then why does *Cuddy* leave his Cot ſo rear ‡?

* *Shining* or *bright Sky.*
† *Scarce.* ‡ *Early.*

Cuddy.

Cuddy.

Ah, *Lobbin Clout*! I ween * my Plight is gueſs'd;
For *he that loves, a Stranger is to Reſt.*
If Swains belie not, thou haſt prov'd the Smart,
And *Blouzelinda*'s Miſtreſs of thy Heart.
This riſing rear betok'neth well thy Mind;
Thoſe Arms are folded for thy *Blouzelind.*
And well, I trow, our piteous Plights agree;
Thee *Blouzelinda* ſmites, *Buxoma* me.

Lobbin Clout.

Ah, *Blouzelind*! I love thee more by Half
Than Deer their Fawns, or Cows the new-fall'n Calf.
Woe worth the Tongue, may Bliſters ſore it gall,
That names *Buxoma*, *Blouzelind* withal!

Cuddy.

Hold, witleſs *Lobbin Clout*, I thee adviſe,
Leſt Bliſters ſore on thine own Tongue ariſe;
Lo yonder *Cloddipole*, the blithſome Swain,
The wiſeſt Lout of all the neighb'ring Plain.
From *Cloddipole* we learnt to read the Skies,
To know when Hail will fall, or Winds ariſe.

* *Conceive.*

He

He taught us erſt * the Heifer's Tail to view,
When ſtuck aloft, that Show'rs would ſtraight enſue:
He firſt that uſeful Secret did explain,
That pricking Corns foretold the gath'ring Rain.
When Swallows fleet ſoar high and ſport in Air,
He told us that the Welkin would be clear.
Let *Cloddipole* then hear us twain rehearſe,
And praiſe his Sweet-heart in alternate Verſe.
I'll wager this ſame oaken Staff with thee,
That *Cloddipole* ſhall give the Prize to me.

Lobbin Clout.

See this Tobacco-Pouch, that's lin'd with Hair,
Made of the Skin of ſleekeſt Fallow-Deer:
This Pouch, that's ty'd with Tape of reddeſt Hue,
I'll wager, that the Prize ſhall be my Due.

Cuddy.

Begin thy Carols, then, thou vaunting Slouch;
Be thine the oaken Staff, or mine the Pouch.

Lobbin Clout.

My *Blouzelinda* is the blitheſt Laſs,
Than Primroſe ſweeter, or the Clover Graſs.

* *Formerly.*

Fair-

Fair is the King-Cup that in Meadow blows,
Fair is the Daiſy that beſide her grows ;
Fair is the Gillyflow'r of Gardens ſweet,
Fair is the Marygold, for Pottage meet :
But *Blouzelind*'s than Gillyflow'r more fair,
Than Daiſy, Marygold, or King-Cup rare.

CUDDY.

My brown *Buxoma* is the feateſt Maid,
That e'er at Wake delightſome Gambol play'd :
Clean as young Lambkins, or the Gooſe's Down,
And like the Goldfinch in her *Sunday* Gown.
The witleſs Lamb may ſport upon the Plain,
The friſking Kid delight the gaping Swain ;
The wanton Calf may ſkip with many a Bound,
And my Cur *Tray* play defteſt ‡ Feats around :
But neither Lamb nor Kid, nor Calf nor *Tray*,
Dance like *Buxoma* on the Firſt of *May*.

LOBBIN CLOUT.

Sweet is my Toil when *Blouzelind* is near ;
Of her bereft, 'tis Winter all the Year.
With her no ſultry Summer's Heat I know ;
In Winter, when ſhe's nigh, with Love I glow.

‡ *Nimbleſt.*

Come,

Come, *Blouzelinda*, eaſe thy Swain's Deſire,
My Summer's Shadow, and my Winter's Fire!

Cuddy.

As with *Buxoma* once I work'd at Hay,
Ev'n Noon-tide Labour ſeem'd an Holiday;
And Holidays, if haply ſhe were gone,
Like Worky-days I wiſh'd would ſoon be done.
Eftſoons ‡, O Sweet-heart kind, my Love repay,
And all the Year ſhall then be Holiday.

Loebin Clout.

As *Blouzelinda*, in a gameſome Mood,
Behind a Hay-cock loudly laughing ſtood,
I ſlily ran, and ſnatch'd a haſty Kiſs;
She wip'd her Lips, nor took it much amiſs.
Believe me, *Cuddy*, while I'm bold to ſay,
Her Breath was ſweeter than the ripen'd Hay.

Cuddy.

As my *Buxoma*, in a Morning fair,
With gentle Finger ſtroak'd her milky Care,
I queintly § ſtole a Kiſs; at firſt, 'tis true,
She frown'd, yet after granted one or two.

‡ *Very ſoon.* § *Waggiſhly.*

Lobbin, I ſwear, believe who will my Vows,
Her Breath by far excell'd the breathing Cows.

Lobbin Clout.

Leek to the *Welch*, to *Dutchmen* Butter's dear,
Of *Iriſh* Swains Potatoe is the Cheer;
Oats for their Feaſts the *Scottiſh* Shepherds grind,
Sweet Turnips are the Food of *Blouzelind*:
While ſhe loves Turnips, Butter I'll deſpiſe,
Nor Leeks, nor Oatmeal, nor Potatoe prize.

Cuddy.

In good Roaſt-Beef my Landlord ſticks his Knife,
The Capon fat delights his dainty Wife;
Pudding our Parſon eats, the 'Squire loves Hare,
But White-pot thick is my *Buxoma*'s Fare.
While ſhe loves White-pot, Capon ne'er ſhall be,
Nor Hare, nor Beef, nor Pudding, Food for me.

Lobbin Clout.

As once I play'd at *Blindman's-buff*, it hapt
About my Eyes the Towel thick was wrapt:
I miſs'd the Swains, and ſeiz'd on *Blouzelind*,
True ſpeaks that ancient Proverb, *Love is blind*.

Cuddy.

CUDDY.

As at *Hot-Cockles* once I laid me down,
And felt the weighty Hand of many a Clown,
Buxoma gave a gentle Tap, and I
Quick roſe, and read ſoft Miſchief in her Eye.

LOBBIN CLOUT.

On two near Elms the ſlacken'd Cord I hung,
Now high, now low, my *Blouzelinda* ſwung:
With the rude Wind her rumpled Garment roſe,
And ſhow'd her taper Leg and ſcarlet Hoſe.

CUDDY.

Acroſs the fallen Oak the Plank I laid,
And myſelf pois'd againſt the tott'ring Maid:
High leap'd the Plank, adown *Buxoma* fell;
I ſpy'd—but faithful Sweet-hearts never tell.

LOBBIN CLOUT.

This Riddle, *Cuddy*, if thou canſt, explain;
This wily Riddle puzzles ev'ry Swain:
What Flow'r is that which bears the Virgin's Name,
The richeſt Metal joined with the ſame? †

† *Marygold.*

CUDDY.

Anſwer, thou Carle, adjudge this Riddle right,
I'll frankly own thee for a cunning Wight:
What Flow'r is that which royal Honour craves?
Adjoin the Virgin, *and 'tis ſtrown on Graves.*†

CLODDIPOLE.

Forbear, contending Louts, give o'er your Strains;
An oaken Staff each merits for his Pains.
But ſee, the Sun-beams bright to Labour warn,
And gild the Thatch of Goodman *Hodge*'s Barn.
Your Herds for Want of Water ſtand adry;
They're weary of your Songs—and ſo am I.

Thus much may ſuffice for the *Paſtoral*. Thoſe who deſire more may conſult the Verſions we have of *Theocritus*, and the admired Writings of our Countryman Mr. *Ambroſe Philips*. Let us now conſider the *Elegy*.

† *Roſemary.*

CHAP.

CHAP VII.

Of the ELEGY.

Q. WHAT is an Elegy?

A. A *mournful* and *plaintive* Kind of Poem, firſt invented to bewail the Death of a Friend, and afterwards uſed to expreſs the Complaints of Lovers, or any other doleful and melancholy Subject.

Q. Are no other Subjects admitted in this Sort of Poem?

A. Yes; in Proceſs of Time, not only Matters of Grief, but Joy, Wiſhes, Prayers, Expoſtulations, Reproaches, Admonitions, and almoſt every other Subject, were admitted into *Elegy*; however, funeral Lamentations and Affairs of Love, ſeem moſt agreeable to its Character.

Q. What Rules are to be obſerved in writing *Elegy?*

A. The Plan of an Elegy, as indeed of all other Poems, ought to be made before a Line is written; or elſe the Author will ramble in the Dark, and his Verſes will have no Dependence on each other. No *epigrammatic Points* or *Conceits*, none of thoſe *fine Things* which moſt People are ſo fond of in every Sort of Poem, muſt be allowed in this, but muſt give Place to nobler Beauties, thoſe of *Nature* and the *Paſſions*. The *Elegy* is adorned with frequent *Commiſerations*, *Complaints*, *Exclamations*, *Addreſſes to Things*, *or Perſons*, ſhort and proper *Digreſſions*, *Alluſions*, *Compariſons*, and *Proſopopœias* or feigned Perſons. The Diction ought to be *neat*, *eaſy*, *perſpicuous*, *expreſſive of the Manners*, *tender*, and *pathetic*; and the Numbers *ſmooth* and *flowing*.—Theſe Rules

Rules are expreſſed in the following Verſes :

The *Elegy* demands a ſolemn Stile ;
It mourns with flowing Hair at fun'ral Pile ;
It paints the Lover's Torments and Delights,
How the Nymph flatters, threatens, and invites.
But well thoſe Raptures if you'd make us ſee,
You muſt know *Love* as well as *Poetry*.
The *Model* of this Poem ſhould be made,
And ev'ry Step of all its Progreſs laid,
Each Part directed to ſome certain End,
And Verſe on Verſe perpetually depend.
No glitt'ring *Points*, nor any nice *Conceit*,
Muſt load the *Elegy* with foreign Weight :
Paſſion and *Nature* here avow their Right,
And with Diſdain reject that mean Delight.
Remember that the *Diction* ev'ry where
Be *gentle*, *tender*, *neat*, *correct*, and *clear* ;
Let it the *Manners* all along expreſs,
And ſhew the *Paſſions* in their proper Dreſs.
Throughout the Whole let nothing *rough* be found,
But ſtill preſerve its *ſmooth* and *flowing* Sound.

Q. Cannot you give me a good *Elegy* or two by way of Example ?

 A. Yes ;

A. Yes; I ſhall chuſe one written by Mr. *Pope* to the Memory of an unfortunate Lady, which I believe will be ſufficient to give you a juſt Idea of the tender and mournful Character of this Kind of Poem.

What beck'ning Ghoſt along the Moonlight Shade
Invites my Step, and points to yonder Glade?
'Tis ſhe!—but why that bleeding Boſom gor'd?
Why dimly gleams the viſionary Sword?
Oh, ever beauteous, ever friendly! tell,
Is it, in Heav'n, a Crime to love too well?
To bear too tender, or too firm a Heart,
To act a Lover, or a *Roman*'s Part?
Is there no bright Reverſion in the Sky,
For thoſe who greatly think or bravely die?
Why bade ye elſe, ye Pow'rs! her Soul aſpire
Above the vulgar Flight of low Deſire?
Ambition firſt ſprung from your bleſs'd Abodes,
The glorious Fault of Angels and of Gods:
Thence to their Images on Earth it flows,
And in the Breaſts of Kings and Heroes glows!
Moſt Souls, 'tis true, but peep out once an Age,
Dull, fallen Priſ'ners in the Body's Cage:

Dim

Dim Lights of Life, that burn a Length of Years,
Uſeleſs, unſeen, as Lamps in Sepulchres;
Like Eaſtern Kings a lazy State they keep,
And cloſe confin'd in their own Palace ſleep.
From theſe perhaps (ere Nature bade her die)
Fate ſnatch'd her early to the pitying Sky.
As into Air the purer Spirits flow,
And ſep'rate from their kindred Dregs below;
So flew the Soul to its congenial Place,
Nor left one Virtue to redeem her Race.
But thou, falſe Guardian of a Charge too good,
Thou mean Deſerter of thy Brother's Blood!
See on theſe ruby Lips the trembling Breath,
Theſe Cheeks now fading at the Blaſt of Death;
Cold is that Breaſt which warm'd the World before,
And thoſe Love-darting Eyes muſt roll no more.
Thus, if eternal Juſtice rules the Ball,
Thus ſhall your Wives, and thus your Children fall:
On all the Line a ſullen Vengeance waits,
And frequent Hearſes ſhall beſiege your Gates.
There Paſſengers ſhall ſtand, and pointing ſay,
(While the long Fun'rals blacken all the Way)
Lo! theſe were they whoſe Souls the Furies ſteel'd,
And curs'd with Hearts unknowing how to yield.
Thus unlamented paſs the Proud away,
The Gaze of Fools, and Pageant of a Day!

So

So periſh all, whoſe Breaſt ne'er learnt to glow
For others Good, or melt at others Woe.
What can atone (oh, ever-injur'd Shade!)
Thy Fate unpity'd, and thy Rights unpaid?
No Friend's Complaint, no kind domeſtic Tear
Pleas'd thy pale Ghoſt, or grac'd thy mournful Bier.
By foreign Hands thy dying Eyes were clos'd,
By foreign Hands thy decent Limbs compos'd,
By foreign Hands thy humble Grave adorn'd,
By Strangers honour'd, and by Strangers mourn'd!
What though no Friends in ſable Weeds appear,
Grieve for an Hour, perhaps, then mourn a Year,
And bear about the Mockery of Woe
To Midnight Dances and the public Show;
What though no ſacred Earth allow thee Room,
Nor hallow'd Dirge be mutter'd o'er thy Tomb;
Yet ſhall thy Grave with riſing Flow'rs be dreſt,
And the green Turf lie lightly on thy Breaſt:
There ſhall the Morn her earlieſt Tears beſtow,
There the firſt Roſes of the Year ſhall blow;
While Angels with their Silver Wings o'erſhade
The Ground, now ſacred by thy Reliques made.
So peaceful reſts, without a Stone, a Name,
What once had Beauty, Titles, Wealth, and Fame:
How lov'd, how honour'd once, avails thee not,
To whom related, or by whom begot;

A Heap

A Heap of Duſt alone remains of thee,
'Tis all thou art, and all the Proud ſhall be!
Poets themſelves muſt fall, like thoſe they ſung,
Deaf the prais'd Ear, and mute the tuneful Tongue.
Ev'n he, whoſe Soul now melts in mournful Lays,
Shall ſhortly want the gen'rous Tear he pays:
Then from his cloſing Eyes thy Form ſhall part,
And the laſt-Pang ſhall tear thee from his Heart:
Life's idle Buſineſs at one Gaſp be o'er,
The Muſe forgot, and thou belov'd no more!

CHAP. VIII.

Of the ODE.

Q. WHAT Sort of Poem is an *Ode?*

A. The *Ode*, among the Ancients, ſignified no more than a *Song*, being a Compoſition proper to be ſung, and made for that Purpoſe; the Singing uſually accompanied with ſome Muſical Inſtrument, chiefly the *Lyre*, whence this

this Kind of Poetry obtained the Name of *Lyric*.

Q. Is there no Difference then between an *Ode* and a *Song?*

A. Yes, with us they are different Things, the *Ode* being ſeldom ſung, except upon ſolemn Occaſions, and being uſually employed in grave and lofty Subjects, ſuch as the Praiſes of Heroes and great Exploits, and even of GOD himſelf.

Q. What Sort of Verſe is uſed in the *Ode?*

A. Odes generally conſiſt of Verſes of different Meaſures (as you will ſee preſently) and are diſtinguiſhed into *Stanzas* or *Strophes*, which are a certain Number of Verſes including a perfect Senſe, at the End of which the ſame Meaſures commonly begin again, and the Verſes are diſpoſed in the ſame Order with reſpect to the Rhyme, as in the former Stanza. But this depends

ſo

ſo much upon the Poet's Fancy, and the Stanza is capable of ſuch a vaſt Variety, that it would be Folly to attempt to lay down Rules concerning it.

Q. What is the Character of this Kind of Poem?

A. Its diſtinguiſhing Character is *Sweetneſs*; for the Poet is to ſoothe the Minds of his Readers by the Varicty of the Verſe, the Delicacy of the Words, the Beauty of the Numbers, and the Deſcription of Things moſt delightful in their own Nature.

Sweetneſs is moſt peculiar to the *Ode*,
Ev'n when it riſes to the Praiſe of GOD.
Th' *Expreſſion* ſhould be eaſy, *Fancy* high;
Yet *That* not ſeem to creep, nor *This* to fly:
No Words tranſpos'd, but in ſuch Order all,
As, though hard wrought, may ſeem by Chance to fall.
Here Words obſcene will ſurely give Offence,
And in *all Poetry* debaſe the Senſe.
Variety of Numbers ſtill belong
To the ſweet Melody of *Ode* or *Song*.

Q. What

Q. What Examples of the *Ode* can you give me in the *Engliſh* Language?

A. I ſhall ſet down ſeveral, and thoſe upon various Subjects; for tho' the Ode (as I have ſaid) is generally uſed in lofty ones, it admits of *pleaſant*, *amorous*, *moral*, or *philoſophical* Subjects, and almoſt of any other whatſoever. And ſince *Horace* is eſteemed the Prince of the ancient Lyric Poets, at leaſt among the *Latins*, it may not be amiſs to begin with a Tranſlation of one of his Odes, wherein he adviſes his Friend *Delius* to be content, and to live merrily, putting him in Mind of the Certainty of Death.

Hor. *Ode* 3. *Book* II.

An even Mind in ev'ry State,
Amidſt the Frowns and Smiles of Fate,
Dear mortal *Delius*, always ſhow;
Let not too much of cloudy Fear,
Nor too intemp'rate Joys appear,
Or to contract, or to extend thy Brow:

Whether

Whether thy dull unhappy Years
Run ſlowly, clogg'd with Hopes and Fears,
And ſit too heavy on thy Soul;
Or whether crown'd with Beds of Flow'rs,
Mirth ſoftly drives thy eaſy Hours,
And chears thy Spirits with the choiceſt Bowl.

Where Poplars white, the lofty Pine,
And Myrtles friendly Branches join,
And hoſpitable Shades compoſe;
Where near a purling Spring doth glide
In winding Streams, and ſoftly chide
The interrupting Pebble as it flows:

There bring thy Wine, thy Odours ſpread;
Let fading Roſes crown thy Head,
Whilſt Time, and Age, and Life will bear;
For you muſt leave your Groves, your Houſe,
And Farm, where yellow *Tyber* flows;
And thy heap'd Wealth ſhall fill thy greedy Heir.

For, whether ſprung from Royal Blood,
Or from the meaneſt of the Crowd,
'Tis all a Caſe; there's nought can ſave;
The Hand of Fate doth ſtrike at all,
And thou art ſurely doom'd to fall
A Sacrifice to the impartial Grave.

Our

Our Lots are caſt, Fate ſhakes the Urn,
And each Man's Lot muſt take his Turn;
Some ſoon leap out, and ſome more late:
But ſtill 'tis ſure each Mortal's Lot
Will doom his Soul to *Charon*'s Boat,
To bear th' eternal Baniſhment of Fate.

The following Ode is one of the Rev. Dr. *Watts*'s, a Gentleman to whom the World is indebted for many valuable Works, and who ſeems to have ſucceeded in the *Lyric* Way of Writing as well as any of the modern Poets; for a peculiar *Sweetneſs* (the Characteriſtic of the Ode) runs thro' all his Compoſitions of this Kind.

Few happy Matches.

I.

Say, mighty Love, and teach my Song,
To whom thy ſweeteſt Joys belong,
And who the happy Pairs,
Whoſe yielding Hearts and joining Hands
Find Bleſſings twiſted with their Bands,
To ſoften all their Cares.

II. Not

II.

Not the wild Herd of Nymphs and Swains
That thoughtleſs fly into the Chains
As Cuſtom leads the Way:
If there be Bliſs without Deſign,
Ivies and Oaks may grow and twine,
And be as bleſs'd as they.

III.

Not ſordid Souls of earthy Mould,
Who, drawn by kindred Charms of Gold,
To dull Embraces move:
So two rich Mountains of *Peru*
May ruſh to wealthy Marriage too,
And make a World of Love.

IV.

Not the mad Tribe that Hell inſpires
With wanton Flames; thoſe raging Fires
The purer Bliſs deſtroy:
On *Ætna*'s Top let Furies wed,
And Sheets of Light'ning dreſs the Bed
T' improve the burning Joy.

V.

Not the dull Pairs, whoſe Marble Forms,
None of the melting Paſſions warms,
Can mingle Hearts and Hands:
Logs of green Wood that quench the Coals
Are married juſt like *Stoic* Souls,
With Oſiers for their Bands.

VI.

Not Minds of melancholy Strain,
Still ſilent, or that ſtill complain,
Can the dear Bondage bleſs:
As well may heav'nly Concerts ſpring
From two old Lutes with ne'er a String,
Or none beſides the Baſs.

VII.

Nor can the ſoft Enchantments hold
Two jarring Souls of angry Mould,
The Rugged and the Keen:
Samſon's young Foxes might as well
In Bonds of chearful Wedlock dwell,
With Firebrands ty'd between.

VIII.

Nor let the cruel Fetters bind
A gentle to a ſavage Mind;
For Love abhors the Sight:
Looſe the fierce Tyger from the Deer;
For native Rage and native Fear
Riſe, and forbid Delight.

IX.

Two kindeſt Souls alone muſt meet;
'Tis Friendſhip makes the Bondage ſweet,
And feeds their mutual Loves:
Bright *Venus* on her rolling Throne
Is drawn by gentleſt Birds alone,
And *Cupids* yoke the Doves.

I.

Bleſs'd as th' immortal Gods is he
The Youth who fondly ſits by thee,
And ſees and hears thee all the while
Softly ſpeak and ſweetly ſmile.

II.

'Twas this depriv'd my Soul of Reſt,
And rais'd ſuch Tumults in my Breaſt;
For while I gaz'd in Tranſport toſt,
My Breath was gone, my Voice was loſt:

III.

My Boſom glow'd, the ſubtle Flame
Ran quick through all my vital Frame;
O'er my dim Eyes a Darkneſs hung;
My Ears with hollow Murmurs rung.

IV.

In dewy Damps my Limbs were chill'd;
My Blood with gentle Horrors thrill'd;
My feeble Pulſe forgot to play:
I fainted, ſunk, and dy'd away.

Having given this Inſtance of the *Sapphic* Ode, it is proper to take Notice of thoſe which are called *Anacreontic*, being written in the Manner and Taſte of *Anacreon*, a *Greek* Poet, famous for the Delicacy of his Wit, and the exquiſite, yet eaſy, and natural Turn of his Poeſy. We have ſeveral of his Odes ſtill extant, and many modern ones in Imitation of him, which are moſtly compoſed in Verſes of ſeven Syllables, or three Feet and a Half. The following is tranſlated from *Anacreon* by the Reverend Mr. *Samuel Weſley*.

On the ROSE.

In the Garland-bearing Spring
To the ROSE I ſtrike the String;
Join the Concert while I ſing.
Scented firſt by heav'nly Breath
Sprung the Roſe for Man beneath;
Fragrant Bloſſom! yielding Joy,
Dear to *Venus* and her Boy.

To

To the *Graces* dear, in Hours
Full of Love and full of Flow'rs:
To the *Muſes* it belongs,
Subject of Poetic Songs:
Sweet to him who haply ſtrays,
Doubtful, ſlow, through thorny Ways;
Sweet to her who from the Stalk
Plucks it in her Morning's Walk,
That her Virgin-Hand may move
To her Breaſt the Flow'r of Love.
From the Rose what Pleaſures riſe
To the Gay, and to the Wiſe!
This with gladſome Wreath inveſts
Vernal and Autumnal Feaſts;
Grace and Ornament affords
To our Altars and our Boards.
Roses all that's fair adorn;
Roſy-finger'd is the Morn,
Roſy-arm'd the Nymphs are ſeen,
Roſy-ſkin'd is Beauty's Queen.
Theſe the Sick and Languid pleaſe,
Nay the Dead are deck'd with theſe:
Theſe can even conquer Time,
Since, when faded from their Prime,
Still they breathe Perfume, and hold
Youthful Odour when they're old.
Say we whence the Rose's Bloom;
When from the neglected Foam,

Hoary Ocean *Venus* gave
Dew-beſprinkled from the Wave;
When *Minerva*, fierce and fair,
Queen of Tumult and of War,
Iſſu'd from the Head of *Jove*,
Dreadful to the Realms above;
Then the gen'ral Mother Earth
Teem'd and bore a flow'ry Birth.
New-born ROSE, producing Thee,
Various, beauteous Progeny!
See the Gods in Council meet!
See the Soil with Nectar ſweet,
Soft they tinge! and quick the ROSE,
Sacred to *Lyæus* grows:
Deathleſs Flow'r, divinely born!
Glorious Offſpring of the Thorn!

I proceed now to the nobleſt Kind of *Ode*, called the *Pindaric*, from its being written in Imitation of the Manner of *Pindar*, an ancient *Greek* Poet, who is celebrated for the Boldneſs and Height of his Flights, the Impetuoſity of his Style, and the ſeeming Wildneſs and Irregularity that runs through his Compoſitions, which yet is ſaid to

be

be the Effect of the greateſt Art. This Sort of Ode is diſtinguiſhed from all others by the happy Tranſitions and Digreſſions which it admits, and the ſurprizing yet natural Returns to the Subject. This requires great Judgment and Genius, and the Poet who would excel in this Manner of Writing ſhould draw the Plan of his Poem, and mark out the Places where theſe elegant Sallies and Wanderings may be made, and where the Returns will be eaſy and proper; otherwiſe it will be nothing but Chaos and Confuſion in ſonorous Verſes. In the *Pindaric* Ode the Stanza is not confined to a certain Number of Verſes, nor the Verſes to a certain Number of Syllables, nor the Rhymes to a certain Diſtance; ſo that no Rules can be laid down as to theſe Matters: However, it is not a wild Inequality of Verſe that entitles an Ode to the *Pindaric* Cha-

Character, nor are *Pindar*'s Numbers ſo irregular as they have been generally imagined.

Pindaric Odes are of the higheſt Flight,
Happy the Force, and fierce is the Delight,
The Poet here muſt be indeed inſpir'd,
With Fury too, as well as Fancy fir'd;
For Art and Nature in this Ode muſt join,
To make the wond'rous Harmony divine.
But though all ſeem to be in Fury done,
The Language ſtill muſt ſoft and eaſy run;
The bright *Tranſitions* and *Digreſſions* riſe,
And with their natural *Returns* ſurprize.

Mr. *Cowley* was the firſt that introduced this Sort of Poetry into our Language, and none of our Poets ſeem to have come nearer to the Character of *Pindar*, whoſe Odes he has tranſlated admirably well, which we therefore recommend to be peruſed and ſtudied by our young Readers: But as ſome may think him now and then defective either in his Diction or his Numbers,

(which

which, if he be ſo, muſt be attributed merely to the Time he wrote in) we ſhall take Examples of the *Pindaric* Ode from the moſt celebrated of our modern Poets. The firſt ſhall be that of Mr. *Dryden* in honour of St. CECILIA's Day, entitled, ALEXANDER's *Feaſt*, or *The Power of* MUSIC; wherein me find a wonderful Sublimity of Thought, a Loftineſs and Sweetneſs of Expreſſion, and a moſt pleaſing Variety of Numbers.

'Twas at the Royal Feaſt, for *Perſia* won,
By *Philip*'s warlike Son,
Aloft in awful State
The god-like Hero ſate
On his imperial Throne:
His valiant Peers were plac'd around;
Their Brows with Roſes and with Myrtles bound,
(So ſhould Deſert in Arms be crown'd:)
The lovely *Thais* by his Side
Sate like a blooming *caſtern* Bride,
In Flow'r of Youth and Beauty's Pride.

Happy,

Happy, happy, happy Pair!
None but the Brave,
None but the Brave,
None but the Brave,
None but the Brave deſerves the Fair.
Chor. *Happy, Happy,* &c

Timotheus plac'd on high,
Amid the tuneful Choir,
With flying Fingers touch'd the Lyre:
The trembling Notes aſcend the Sky,
And heav'nly Joys inſpire.
The Song began from *Jove*,
Who left his bliſsful Seats above,
(Such is the Pow'r of mighty Love!)
A Dragon's fiery Form bely'd the God:
Sublime on radiant Spires he rode,
When he to fair *Olympias* preſs'd:
And while he ſought her ſnowy Breaſt:
Then round her ſlender Waiſt he curl'd,
And ſtamp'd an Image of himſelf, a Sov'reign of the World,
The liſt'ning Crowd admire the lofty Sound.
A preſent Deity, they ſhout around:
A preſent Deity the vaulted Roofs rebound:
With raviſh'd Ears
The Monarch hears,
Aſſumes

Never ending, ſtill beginning,
Fighting ſtill, and ſtill deſtroying,
If the World be worth thy winning,
Think, O think it worth enjoying.
Lovely *Thais* ſits beſide thee,
Take the Good the Gods provide thee.
The many rend the Skies, with loud Applauſe;
So Love was crown'd, but Muſic won the Cauſe.
The Prince, unable to conceal his Pain,
Gaz'd on the Fair,
Who caus'd his Care,
And ſigh'd and look'd, ſigh'd and look'd,
Sigh'd and look'd, and ſigh'd again:
At length with Love and Wine at once oppreſs'd,
The vanquiſh'd Victor ſunk upon her Breaſt.

Chor. *The Prince*, &c.

Now ſtrike the golden Lyre again;
A louder yet, and yet a louder Strain.
Break his Bands of Sleep aſunder,
And rouze him like a rattling Peal of Thunder.
Hark, hark, the horrid Sound
Has rais'd up his Head,
As awak'd from the Dead,
And amaz'd he ſtares around.
Revenge, Revenge, *Timotheus* cries,
See the Furies ariſe:

See the Snakes that they rear,
How they hiſs in their Hair,
And the Sparkles that flaſh from their Eyes;
Behold a ghaſtly Band,
Each a Torch in his Hand!
Thoſe are *Grecian* Ghoſts, that in Battle were ſlain,
And unbury'd remain,
Inglorious on the Plain.
Give the Vengeance due
To the valiant Crew.
Behold how they toſs their Torches on high,
How they point to the *Perſian* Abodes,
And glitt'ring Temples of their hoſtile Gods.
The Princes applaud, with a furious Joy;
And the King ſeiz'd a Flambeau, with Zeal to deſtroy;
Thais led the Way,
To light him to his Prey,
And, like another *Helen*, fir'd another *Troy*.
Chor. *And the King ſeiz'd*, &c.

Thus long ago,
Ere heaving Bellows learn'd to blow,
While Organs yet were mute;
Timotheus to his breathing Flute,
And ſounding Lyre,
Could ſwell the Soul to Rage, or kindle ſoft Deſire.

At laſt divine *Cecilia* came,
Inventreſs of the vocal Frame;
The ſweet Enthuſiaſt, from her ſacred Store,
Enlarg'd the former narrow Bounds,
And added Length to ſolemn Sounds,
With Nature's Mother-wit, and Arts unknown before.
Let old *Timotheus* yield the Prize,
Or both divide the Crown;
He rais'd a Mortal to the Skies;
She drew an Angel down.
Grand Chor. *At laſt*, &c.

As Mr. *Pope* has employed his maſterly Pen upon the ſame Subject, it would be doing him a Sort of Injuſtice not to let him appear with Mr. *Dryden*. Each of theſe Odes, we may venture to ſay, are written with a Spirit of Poetry peculiar to the great Genius of their reſpective Authors; but which of them has beſt ſucceeded in the *Pindaric* Manner, let the Critics determine.

ODE *on St.* CECILIA's *Day.*
By Mr. POPE.

I.

Deſcend, ye Nine! deſcend and ſing;
The breathing Inſtruments inſpire,
Wake into Voice each ſilent String,
And ſweep the ſounding Lyre!
In a ſadly-pleaſing Strain
Let the warmbling Lute complain,
Let the loud Trumpet ſound,
Till the Roofs all around
The ſhrill Echoes rebound:
While, in more lengthen'd Notes, and ſlow,
The deep, majeſtic, ſolemn Organs blow.
Hark! the Numbers ſoft and clear
Gendly ſteal upon the Ear;
Now louder, and yet louder riſe,
And fill with ſpreading Sounds the Skies:
Exulting in Triumph now ſwell the bold Notes,
In broken Air, trembling, the wild Muſic floats;
Till, by Degrees, remote and ſmall,
The Strains decay,
And melt away,
In a dying, dying Fall.

II. By

II.

By Muſic Minds an equal Temper know,
Nor ſwell too high, nor ſink too low.
If in the Breaſt tumultuous Joys ariſe,
Muſic her ſoft aſſuaſive Voice applies ;
Or when the Soul is preſs'd with Cares,
Exalts her in enliv'ning Airs.
Warriors ſhe fires with animated Sounds,
Pours Balm into the bleeding Lover's Wounds :
Melancholy lifts her Head,
Morpheus rouzes from his Bed,
Sloth unfolds her Arms and wakes,
Liſt'ning Envy drops her Snakes ;
Inteſtine War no more our Paſſions wage,
And giddy Factions bear away their Rage.

III.

But when our Country's Cauſe provokes to Arms,
How martial Muſic every Boſom warms !
So when the firſt bold Veſſel dar'd the Seas,
High on the Stern the *Thracian* rais'd his Strain
While *Argo* ſaw her kindred Trees
Deſcend from *Pelion* to the Main.
Tranſported Demi-gods ſtood round,
And Men grew Heroes at the Sound,

Enflam'd with Glory's Charms:
Each Chief his ſev'nfold Shield diſplay'd,
And half unſheath'd the ſhining Blade;
And Seas, and Rocks, and Skies rebound
To Arms, to Arms, to Arms!

IV.

But when thro' all th' infernal Bounds
Which flaming *Phlegeton* ſurrounds,
Love, ſtrong as Death the Poet led
To the pale Nations of the Dead,
What Sounds were heard,
What Scenes appear'd
O'er all the dreary Coaſts!
Dreadful Gleams,
Diſmal Screams,
Fires that glow,
Shrieks of Woe,
Sullen Moans,
Hollow Groans,
And Cries of tortur'd Ghoſts!
But hark! he ſtrikes the golden Lyre,
And ſee, the tortur'd Ghoſts reſpire!
See, ſhady Forms advance!
Thy Stone, O *Siſyphus*, ſtands ſtill,
Ixion reſts upon his Wheel,
And the pale Spectres dance!

The *Furies* ſink upon their Iron Beds,
And Snakes uncurl'd hang liſt'ning round their Heads.

V.

By the Streams that ever flow,
By the fragrant Winds that blow
O'er th' *Elyſian* Flow'rs;
By thoſe happy Souls who dwell
In yellow Meads of Aſphodel,
Or aramanthine Bow'rs;
By the Heroes armed Shades,
Glitt'ring thro' the gloomy Glades;
By the Youths that dy'd for Love,
Wand'ring in the Myrtle Grove;
Reſtore, reſtore *Eurydice* to Life:
Oh, take the Huſband, or return the Wife!
He ſung, and Hell conſented
To hear the Poet's Pray'r;
Stern *Proſerpine* relented,
And gave him back the Fair.
Thus Song could prevail
O'er Death and o'er Hell,
A Conqueſt how hard and how glorious!
Tho' Fate had faſt bound her
With *Styx* nine Times round her,
Yet Muſic and Love were victorious.

VI.

But ſoon, too ſoon, the Lover turns his Eyes;
Again ſhe falls, again ſhe dies, ſhe dies!
How wilt thou now the fatal Siſters move?
No Crime was thine, if 'tis no Crime to love.
Now under hanging Mountains
Beſide the Fall of Fountains,
Or where *Hebrus* wanders,
Rolling in *Mæanders*,
All alone,
Unhear'd, unknown,
He makes his Moan;
And calls her Ghoſt,
For ever, ever, ever loſt!
Now with Furies ſurrounded,
Deſpairing, confounded,
He trembles, he glows
Amidſt *Rhodope*'s Snows:
See, wild as the Winds, o'er the Deſert he flies!
Hark! *Hæmus* reſounds with the *Bacchanals* Cries—
——— Ah ſee, he dies!
Yet ev'n in Death *Eurydice* he ſung,
Eurydice ſtill trembled on his Tongue,
Eurydice the Woods,
Eurydice the Floods,
Eurydice the Rocks and hollow Mountains rung.

VII. Muſic

poſitions, as in all others, obſcene and profane Expreſſions ſhould be carefully avoided, and, indeed, every Thing that tends to take off the Reſpect which is due to Religion and Virtue, and to encourage Vice and Immorality. I ſhall here give the Reader a few of our beſt modern Songs, and I know of none that has been more juſtly admired than the following one, written by the ingenious Mr. *Gay*, wherein he has deſcribed two Lovers taking Leave o each other in the moſt tender and affecting Manner.

All in the *Downs* the Fleet was moor'd,
The Streamers waving in the Wind,
When black-ey'd *Suſan* came on board,
Oh! where ſhall I my true Love find!
Tell me, ye jovial Sailors, tell me true,
If my ſweet *William* ſails among the Crew.

William

William, who high upon the Yard
Rock'd with the Billows to and fro,
Soon as her well-known Voice he heard,
He ſigh'd and caſt his Eyes below :
The Cords ſlide ſwiftly thro' his glowing Hands,
And (quick as Light'ning) on the Deck he ſtands.

So the ſweet Lark, high pois'd in Air,
Shuts cloſe his Pinions to his Breaſt,
(If chance his Mate's ſhrill Call he hear)
And drops at once into her Neſt.
The nobleſt Captain in the *Britiſh* Fleet
Might envy *William*'s Lips thoſe Kiſſes ſweet.

O *Suſan*, *Suſan*, lovely dear,
My Vows ſhall ever true remain ;
Let me kiſs off that falling Tear,
We only part to meet again.
Change as ye liſt, ye Winds ; my Heart ſhall be
The faithful Compaſs that ſtill points to thee.

Believe not what the Landmen ſay,
Who tempt with Doubts thy conſtant Mind ;
They'll tell thee, Sailors, when away,
In ev'ry Port a Miſtreſs find :
Yes, yes, believe them when they tell thee ſo,
For thou art preſent whereſoe'er I go.

If

If to fair *India*'s Coaſt we ſail
Thy Eyes are ſeen in Di'monds bright;
Thy Breath is *Afric*'s ſpicy Gale,
Thy Skin is Ivory ſo white:
Thus ev'ry beauteous Object that I view
Wakes in my Soul ſome Charm of lovely *Sue*.

Though Battle call me from thy Arms,
Let not my pretty *Suſan* mourn,
Tho' Cannons roar, yet ſafe from Harms
William ſhall to his Dear return.
Love turns aſide thoſe Balls that round me fly,
Leſt precious Tears ſhould drop from *Suſan*'s Eye.

The Boatſwain gave the dreadful Word,
The Sails their ſwelling Boſom ſpread,
No longer muſt ſhe ſtay on board;
They kiſs'd, ſhe ſigh'd, he hung his Head:
Her leſs'ning Boat unwilling rows to Land,
Adieu! ſhe cries, and wav'd her lilly Hand.

To this give me Leave to add the following Song, by the ſame ingenious Gentleman, which, perhaps, is equal to any Piece we have, of this Kind of Poeſy.

'Twas

'Twas when the Seas were roaring,
With hollow Blaſts of Wind,
A Damſel lay deploring,
All on a Rock reclin'd.

Wide o'er the roaring Billows,
She caſt a wiſhful Look;
Her Head was crown'd with Willows
That trembled o'er the Brook.

Twelve Months were gone and over,
And nine long tedious Days;
Why didſt thou, vent'rous Lover,
Why didſt thou truſt the Seas?

Ceaſe, ceaſe, thou cruel Ocean,
And let my Lover reſt:
Ah! what's thy troubled Motion,
To that within my Breaſt?

The Merchant robb'd of Treaſure,
Views Tempeſts in Deſpair;
But what's the Loſs of Treaſure,
To loſing of my Dear!

Should you ſome Coaſt be laid on,
Where Gold and Di'monds grow,
You'll find a richer Maiden,
But none that loves you ſo.

How

How can they ſay that Nature
Has nothing made in vain ?
Why then beneath the Water
Do hidious Rocks remain ?

No Eye thoſe Rocks diſcover,
That lurk beneath the Deep,
To wreck the wand'ring Lover,
And leave the Maid to weep.

All melancholy lying,
Thus wail'd ſhe for her Dear,
Repaid each Blaſt with ſighing,
Each Billow with a Tear.

When o'er the white Waves ſtooping,
His floating Corps ſhe ſpy'd ;
Then like a Lilly drooping,
She bow'd her Head, and dy'd.

The following Song, wherein a Shepherd in Love complains of the Inconſtancy of his Miſtreſs, has ſo much of the Pathetic in it, the Thoughts are ſo natural, and the Language ſo well adapted to the Subject, that I think it deſerves

deſerves to be reckoned amongſt the beſt Compoſitions of this Nature.

Deſpairing beſide a clear Stream,
A Shepherd forſaken was laid,
And whilſt a falſe Nymph was his Theme,
A Willow ſupported his Head:
The Wind that blew over the Plain
To his Sighs with a Sigh did reply,
And the Brook in return to his Pain
Ran mournfully murmuring by.

Alas! ſilly Swain that I was,
Thus ſadly complaining he cry'd;
When firſt I beheld her fair Face,
'Twere better by far I had dy'd:
She talk'd, and I bleſs'd the dear Tongue;
When ſhe ſmil'd, 'twas a Pleaſure too great!
I liſten'd, and cry'd, when ſhe ſung,
Was Nightingale ever ſo ſweet!

How fooliſh was I to believe
She could doat on ſo lowly a Clown,
Or that her fond Heart would not grive
To forſake the fine Folks of the Town?
To think that a Beauty ſo gay,
So kind and ſo conſtant would prove,
To go clad like our Maidens in gray,
And live in a Cottage on Love! What

What though I have Skill to complain,
Tho' the Muſes my Temples have crown'd?
What though when they hear the ſoft Strain,
The Virgins ſit weeping around?
Ah, *Colin*! thy Hopes are in vain,
Thy Pipe and thy Laurel reſign;
Thy Fair-one inclines to a Swain
Whoſe Muſic is ſweeter than thine.

And you, my Companions ſo dear,
Who ſorrow to ſee me betray'd,
Whatever I ſuffer, forbear,
Forbear to accuſe the falſe Maid:
If through the wide World I ſhould range,
'Tis in vain from my Fortune to fly;
'Twas her's to be falſe and to change,
'Tis mine to be conſtant and die.

If, while my hard Fate I ſuſtain,
In her Breaſt any Pity is found,
Let her come with the Nymphs of the Plain,
And ſee me laid low in the Ground:
The laſt humble Boon that I crave
Is to ſhade me with Cypreſs and Yew;
And when ſhe looks down on my Grave
Let her own that her Shepherd was true.

Then

Then to her new Love let her go,
And deck her in golden Array,
Be fineſt at ev'ry fine Show,
And frolick it all the long Day:
While *Colin*, forgotten and gone,
No more ſhall be heard of, or ſeen,
Unleſs when beneath the pale Moon
His Ghoſt ſhall glide over the Green.

In the next Song the peeviſh Uneaſineſs of a Lover, in the Abſence of his Miſtreſs is very naturally deſcribed, and there are ſo many Beauties ſcattered through the Whole, that I am perſuaded the Reader will not be diſpleaſed with the Length of it.

My Time, O ye *Muſes*, was happily ſpent,
When *Phœbe* went with me wherever I went;
Ten thouſand ſweet Pleaſures I felt in my Breaſt;
Sure never fond Shepherd like *Colin* was bleſs'd!
But now ſhe is gone, and has left me behind,
What a marvellous Change on a ſudden I find!
When Things were as fine as could poſſibly be,
I thought 'twas the Spring; but, alas! it was ſhe.

With

With ſuch a Companion to tend a few Sheep,
To riſe up to play, or to lie down to ſleep,
I was ſo good-humour'd, ſo chearful and gay,
My Heart was as light as a Feather all Day;
But now I ſo croſs and ſo peeviſh am grown,
So ſtrangely uneaſy as never was known;
My Fair-one is gone, and my Joys are all drown'd,
And my Heart—I am ſure it weighs more than a Pound.

The Fountain that wont to run ſweetly along,
And dance to ſoft Murmurs the Pebbles among,
Thou know'ſt, little *Cupid*, if *Phœbe* was there,
'Twas Pleaſure to look at, 'twas Muſic to hear;
But now ſhe is abſent I walk by its Side,
And ſtill, as it murmurs, do nothing but chide;
Muſt you be ſo chearful while I go in Pain?
Peace there with your Bubbling, and hear me complain.

When my Lambkins around me would often-times play,
And when *Phœbe* and I were as joyful as they,
How pleaſant their Sporting, how happy the Time,
When Spring, Love, and Beauty, were all in their Prime!

But now in their Frolics when by me they paſs,
I fling at their Fleeces a Handful of Graſs;
Be ſtill then, I cry, for it makes me quite mad,
To ſee you ſo merry, while I am ſo ſad.

My Dog I was ever well pleaſed to ſee
Come wagging his Tail to my Fair-one and me;
And *Phœbe* was pleas'd too, and to the Dog ſaid,
Come hither, poor Fellow, and patted his Head:
But now when he's fawning, I with a ſour Look
Cry, Sirrah! and give him a Blow with my Crook;
And I'll give him another, for why ſhould not *Tray*
Be as dull as his Maſter, when *Phœbe*'s away?

When walking with *Phœbe*, what Sights have I ſeen!
How fair was the Flower, how freſh was the Green!
What a lovely Appearance the Trees and the Shade,
The Corn-Fields and Hedges, and ev'ry Thing made!
But ſince ſhe has left me, tho' all are ſtill there,
They none of 'em now ſo delightful appear:
'Twas nought but the Magic, I find, of her Eyes,
Made ſo many beautiful Proſpects ariſe.

Sweet

Sweet Muſic went with us both all the Wood through;
The Lark, Linnet, Throſtle, and Nightingale too;
Winds over us whiſper'd, Flocks by us did bleat,
And chirp went the Graſhopper under our Feet:
But now ſhe is abſent, tho' ſtill they ſing on,
The Woods are but lonely, the Melody's gone;
Her Voice in the Concert, as now I have found,
Gave ev'ry Thing elſe its agreeable Sound.

Roſe, what is become of thy delicate Hue?
And where is Violet's beautiful Blue?
Does ought of its Sweetneſs the Bloſſom beguile?
That Meadow, thoſe Daiſies, why do they not ſmile?
Ah! Rivals, I ſee what it was that you dreſs'd,
And made yourſelves fine for a Place in her Breaſt:
You put on your Colours to pleaſure her Eye,
To be pluck'd by her Hand, on her Boſom to die.

How ſlowly Time creeps till my *Phœbe* return,
While amidſt the ſoft Zephyrs' cool Breezes I burn!
Methinks if I knew whereabouts he would tread,
I would breathe on his Wings, and 'twould melt down the Lead.

Fly ſwifter, ye Minutes, bring hither my Dear,
And reſt ſo much longer for't when ſhe is here.
Ah! *Colin*, old Time is full of Delay,
Nor will budge one Foot faſter for all thou canſt ſay.

Will no pitying Power, that hears me complain,
Or cure my Diſquiet, or ſoften my Pain?
To be cur'd thou muſt, *Colin*, thy Paſſion remove;
But what Swain is ſo ſilly to live without Love?
No, Deity, bid the dear Nymph to return,
For ne'er was poor Shepherd ſo ſadly forlorn.
Ah! what ſhall I do? I ſhall die with Deſpair;
Take Heed, all ye Swains, how ye love one ſo fair.

To the foregoing Songs, which are generally known and allowed to be Maſter-Pieces of the Kind, I ſhall take the Freedom to add one that has never before appeared in Public.

I.

When *Chloe* was here, and my Suit did approve,
All Nature look'd gay, and the Fields were in Love;
Our Lambkins came ſkipping around us to ſee
A Pair ſo united, ſo happy as we.

II. When

II.

When to ſhun the Mid-Heat, to the Woods we repair,
The Birds hover round us, all charm'd with the Fair;
They lend a ſoft Ear to the Voice of my Love,
And warble our Vows thro' the echoing Grove.

III.

E'en the Fiſhes that glide in the murmuring Rill,
That meanders along at the Foot of the Hill,
Peep out of the Stream when my Charmer they hear,
And leap and rejoice that my *Chloe*'s ſo near.

IV.

'Twas her Preſence alone that enliven'd the Day,
And every Month with my *Chloe* was *May*:
No Lady at Court with my Deareſt could vie;
No Lord of 'em all was ſo happy as I.

V.

But now ſhe is gone how ſevere is my Woe!
And Nature ſeems ſicken'd wherever I go:
My Lambkins no longer will ſport on the Plain,
But drooping lie down, and all bleating complain.

VI.

The Grove when I traverſe to ſoften my Care,
No Warblers I find—for my *Chloe*'s not there ;
But (inſtead of the Linnet) the Screech-Owl, the Crow,
And the Raven's hoarſe Croaking, add Woe to my Woe.

VII.

The Fiſh in the ſweet purling Stream that ran by,
Through Sorrow lie dead, and the Rivulets dry.
Dear *Chloe*, adieu ! — Farewell all ye Swains ;
Adieu to my Pipe, to my Sheep, to the Plains !

To theſe amorous Songs let me add another, deſcribing the Happineſs of a married Couple, wherein the Numbers are ſweet and flowing, and the Language exceeding natural and eaſy.

At *Upton* on the Hill,
There lives a happy Pair ;
The Swain his Name is *Will*,
And *Molly* is the Fair

Ten

Ten Years are gone and more,
Since *Hymen* join'd theſe two:
Their Hearts were one before
The ſacred Rights they knew.

Since which auſpicious Day
Sweet Hormony does reign;
Both love and both obey:
Hear this each Nymph and Swain!
If haply Cares invade,
(As who is free from Care?)
Th' Impreſſion's lighter made
By taking each a Share.

Pleas'd with a calm Retreat,
They've no ambitious View:
In Plenty live, not State,
Nor envy thoſe that do.
Sure Pomp is empty Noiſe,
And Cares increaſe with Wealth,
They aim at truer Joys,
Tranquility and Health.

With Safety and with Eaſe
Their preſent Life does flow;
They fear no raging Seas,
Nor Rocks that lurk below.

May ſtill a ſteady Gale
Their little Bark attend,
And gently fill each Sail
Till Life itſelf ſhall end.

After ſo many Songs on the Subject of *Love*, it may be expected I ſhould add one, at leaſt, in Praiſe of *Wine*. I have accordingly choſen the following, which, in my Opinion, is the beſt of the Kind that has appeared in our Language. The Thought is very pretty, that the Wiſdom of the ancient Philoſophers was owing to the generous Juice of the Vine; and the Alluſions to ſome principal Part of their Characters, or to ſome remarkable Story which has been handed down to us concerning them, are particularly beautiful.

Diogenes, ſurly and proud,
Who ſnarl'd at the *Macedon* Youth,
Delighted in Wine that was good,
Becauſe in good Wine there is Truth:

But growing as poor as a *Job*,
And unable to purchaſe a Flaſk,
He choſe for his Manſion a Tub,
And liv'd by the Scent of the Caſk.

Heraclitus ne'er would deny
To tipple and cheriſh his Heart,
And when he was maudling, would cry
Becauſe he had empty'd his Quart:
Tho' ſome are ſo fooliſh to think
He wept at Men's Follies and Vice,
'Twas only his Cuſtom to drink
Till the Liquor flow'd out of his Eyes.

Democritus always was glad
Of a Bumper to chear up his Soul,
And would laugh like a Man that was mad
When over a full flowing Bowl:
As long as his Cellar was ſtor'd,
The Liquor he'd merrily quaff;
And when he was drunk as a Lord,
At thoſe that were ſober he'd laugh.

Copernicus too, like the reſt,
Believ'd there was Wiſdom in Wine,
And thought that a Cup of the beſt
Made Reaſon the brighter to ſhine:

With

With Wine he repleniſh'd his Veins,
And made his Philoſophy reel;
Then fancy'd the World like his Brains,
Turn'd round as a Chariot Wheel.

Ariſtotle, that Maſter of Arts,
Had been but a Dunce without Wine;
And what we aſcribe to his Parts,
Is due to the Juice of the Vine:
His Belly moſt Authors agree,
Was as big as a Watering-Trough;
He therefore leap'd into the Sea,
Becauſe he'd have Liquor enough.

Old *Plato*, that learned Divine,
He fondly to Wiſdom was prone;
But had it not been for good Wine,
His Merits we ne'er ſhould have known:
By Wine we are generous made,
It furniſhes Fancy with Wings;
Without it we ne'er ſhould have had
Philoſophers, Poets, or Kings.

I ſhall conclude this Collection with that well-known but excellent Song of the Miller of *Mansfield*, which for

for the pleaſant Smartneſs of the Satire, the natural Turns of Thought, and Eaſineſs of Expreſſion, cannot be too much admired.

How happy a State does the Miller poſſeſs,
Who would be no greater, nor fears to be leſs!
On his Mill and himſelf he depends for Support,
Which is better than ſervilely cringing at Court.
What tho' he all duſty and whiten'd does go?
The more he is powder'd the more like a Beau:
A Clown in this may be honeſter far
Than a Courtier who ſtruts in a Garter and Star.

Tho' his Hands are ſo daub'd they're not fit to be ſeen,
The Hands of his Betters are not very clean:
A Palm more polite may as dirtily deal;
Gold in handling will ſtick to the Fingers like Meal.
What if, when a Pudding for Dinner he lacks,
He cribs without Scruple from other Men's Sacks?
In this of Right Nobles Example he brags,
Who borrow as freely from other Men's Bags.

Or ſhould he endeavour to heap an Eſtate,
In this too he mimics the Tools of the State,
Whoſe

Whoſe Aim is alone their own Coffers to fill,
As all his Concern's to bring Griſt to his Mill.
He eats when he's hungry, he drinks when he' dry,
And down when he's weary contented does lie;
Then riſes up chearful to work and to ſing:
If ſo happy a Miller then who'd be a King?

Theſe Examples of a Sort of Poem which admits of an almoſt endleſs Variety, are ſome of the beſt that have fallen under my Obſervation. I forbear ſaying any Thing in particular of the *Madrigal*, *Roundelay*, and ſome other Species of the *Ode* or *Song*, as being trifling in themſelves, and little known amongſt us; beſides, that I fear the Reader will think I have already detained him too long upon this Subject.

CHAP.

CHAP. IX.

Of SATIRE.

Q. WHAT is a *Satire?*

A. It is a *free, jocose, witty,* and *sharp* Poem, wherein the Follies and Vices of Mankind are *lashed* and *ridiculed,* in order to their Reformation. Its Subject therefore is whatever deserves our *Contempt* or *Abhorrence*; its Manner is *Invective,* and its End *Shame.* So that Satire may be looked upon as the Physician of a distempered Mind, which it endeavours to cure by bitter and unsavoury but salutary Applications.

Q. What are the Qualifications requisite in a good Satyrist?

A. He

A. He ought to be a Man of Wit and Addreſs, Sagacity and Eloquence. He ſhould alſo have a great deal of Good Nature, as all the Sentiments which are beautiful in this Way of Writing, muſt proceed from that Quality in the Author. It is Good Nature produces that Diſdain of all Baſeneſs, Vice, and Folly, which prompts the Poet to expreſs himſelf with Smartneſs againſt the Errors of Men, but without Bitterneſs to their Perſons. It is this Quality that keeps the Mind even, and never lets an Offence unſeaſonably throw the Satyriſt out of his Character.

Q. What is chiefly to be obſerved in writing Satire?

A. In the firſt Place that it be *true* and *general*, that is, levelled at Abuſes in which Numbers are intereſted; for the *perſonal* Kind of Satire, or that which expoſes particular Characters,

and

and affects Men's Reputation, is scarce to be distinguished from Scandal and Defamation. The Poet must also take Care, that whilst he is endeavouring to correct the Guilty, he do not make Use of Expressions that may corrupt the Innocent; he must therefore avoid all obscene Words and Images. In this respect *Horace* and *Juvenal*, the chief Satyrists among the *Romans*, are faulty, and ought to be read with Caution.

Q. What is the Style proper for Satyre?

A, It is sometimes *grave* and *animated*, inveighing against Vice with Warmth and Earnestness; but that which is *pleasant*, *sportive*, and full of *Raillery*, has generally the best Effect, as it seems only to *play* with Men's Follies, tho' it omits no Opportunity of making them feel the Lash. The Language should be *manly* and decent, and the Verses *smooth* and *flowing*,

ing.—These Rules are well expressed in the following Lines:

Folly and Vice of ev'ry Sort and Kind,
That wound our Reason or debase the Mind,
All that deserves our Laughter or our Hate,
To biting *Satire*'s Province does relate.
The Slothful, Parasite, affected Fool,
Th' Ungrateful, and the pert loquacious Tool,
The Lustful, Drunkard, th' avaritious Slave,
The noisy Bravo, and the tricking Knave,
Satire by wholesome Lessons would reclaim,
And heal their Vices to secure their Fame.
The *Latin* Writers Decency neglect,
But modern Readers challenge more Respect,
And at immodest Writings take Offence,
If clean Expressions cover not the Sense.
Satire should be from all Obsceneness free,
Not impudent, and yet preach Modesty.
Good *Satire* comes not but from Men of Sense,
Wit, and Sagacity, and Eloquence;
Of good Address, and such a Poignancy
As may consist with Mirth and Pleasantry.
Rage you must hide, and Prejudice lay down;
A *Satire*'s Smile is sharper than its Frown.
No Parts distinct does biting *Satire* know,
And without certain Rules its Course will go.

Oft

Oft by Inſinuation it begins,
And oft abruptly falls upon our Sins:
But this Abruptneſs ſhould regard the Whole,
Which muſt its Words and Manner too controul,
Let flowing Language utter all you ſay,
And ſmootheſt Words the ſharpeſt Thoughts convey.

According to the Method I have hitherto obſerved, I ſhall here give the Reader a Specimen of this Kind of Poem, and one of the beſt that our Language affords. It is a Satire called *Mack Flecknoe*, written by the celebrated Mr. DRYDEN, which has been juſtly admired and praiſed by the greateſt Critics.

MACK FLECKNOE.

All human Things are ſubject to decay,
And, when Fate ſummons, Monarchs muſt obey.
This *Flecknoe* found, who, like *Auguſtus*, young
Was call'd to Empire, and had govern'd long;

In Proſe and Verſe, was own'd, without Diſpute,
Through all the Realms of *Nonſenſe* abſolute.
This aged Prince, now flouriſhing in Peace,
And bleſs'd with Iſſue of a large Increaſe;
Worn out with Buſineſs, did at length debate
To ſettle the Succeſſion of the State:
And, pond'ring, which of all his Sons was fit
To reign, and wage immortal War with Wit,
Cry'd, 'tis reſolv'd; for Nature pleads, that he
Should only rule, who moſt reſembles me.
† *Sh*—— alone my perfect Image bears,
Mature in Dulneſs from his tender Years:
Sh—— alone, of all my Sons, is he,
Who ſtands confirm'd in full Stupidity.
The reſt, to ſome faint Meaning make Pretence,
But *Sh*—— never deviates into Senſe.
Some Beams of Wit on others Souls may fall,
Strike through, and make a lucid Interval;
But *Sh*——'s genuine Night admits no Ray,
His riſing Fogs prevail upon the Day.
Beſides, his goodly Fabric fills the Eye,
And ſeems deſign'd for thoughtleſs Majeſty:
Thoughtleſs as monarch Oaks, that ſhade the Plain,
And, ſpread in ſolemn State, ſupinely reign.
Heywood and *Shirley* were but Types of thee,
Thou laſt great Prophet of Tautology.

† Thomas Shadwell succeeded Dryden as Poet Laureat and was a great mortification to the latter, who immediately conceived an antipathy to Shadwell, of which he has given us a sample, here in his Mac Flecknoe.

Even

Even I, a Dunce of more Renown than they,
Was ſent before but to prepare thy Way;
And, coarſely clad in *Norwich* Drugget, came
To teach the Nations in thy greater Name.
My warbling Lute, the Lute I whilom ſtrung,
When to King *John* of *Portugal* I ſung,
Was but the Prelude to that glorious Day,
When thou on Silver *Thames* didſt cut thy Way,
With well-tim'd Oars before the Royal Barge,
Swell'd with the Pride of thy celeſtial Charge:
And big with Hymn, Commander of an Hoſt,
The like was ne'er in *Epſom* Blankets toſs'd.
Methinks I ſee the new *Arion* ſail,
The Lute ſtill trembling underneath thy Nail.
At thy well-ſharpen'd Thumb from Shore to Shore,
The Trebles ſqueak for Fear, the Baſes roar:
Echoes from *Piſſing-Alley Sh*—— call,
And *Sh*—— they reſound from *Aſton-Hall*.
About thy Boat the little Fiſhes throng
As at the Morning Toaſt that floats along.
Sometimes as Prince of thy harmonious Band,
Thou wield'ſt thy Papers in thy threſhing Hand.
St. *Andre*'s Feet near kept more equal Time,
Not ev'n the Feet of thy own *Pſyche*'s Rhime
Tho' they in Number as in Senſe excel,
So juſt, ſo like Tautology, they fell;

That, pale with Envy, *Singleton* forſwore
The Lute and Sword, which he in Triumph bore,
And vow'd he ne'er would act *Villerius* more.
Here ſtopt the good old *Sire*, and wept for Joy,
In ſilent Raptures of the hopeful Boy.
All Arguments, but moſt his Plays, perſuade
That for anointed Dulneſs he was made.
Cloſe to the Walls which fair *Auguſta* bind,
(The fair *Auguſta* much to Fears inclin'd)
An ancient Fabric, rais'd t' inform the Sight,
There ſtood of yore, and *Barbican* it hight:
A Watch Tower once; but now, ſo Fate ordains,
Of all the Pile an empty Name remains:
From its old Ruins Brothel-Houſes riſe,
Scenes of lewd Loves, and of polluted Joys,
Where their vaſt Courts the Mother-Strumpets keep,
And, undiſturb'd by Watch, in Silence ſleep.*
Near theſe a Nurſery erects its Head,
Where Queens are form'd, and future Heroes bred;

* Parodies on theſe Lines of COWLEY.
(*Davideis*, Book I.)
Where their vaſt Courts the Mother-waters *keep*,
And undiſturb'd by Moons, *in Silence ſleep.*

Where

Where unfledg'd Actors learn to laugh and cry,
Where Infant Punks their tender Voices try,*
And little *Maximins* the Gods defy.
Great *Fletcher* never treads in Buſkins here,
Nor greater *Johnſon* dares in Socks appear;
But gentle *Simpkin* juſt Reception finds
Amidſt this Monument of vaniſh'd Minds:
Pure Clinches the Suburbian Muſe affords
And *Panton* waging harmleſs War with Words.
Here *Flecknoe*, as a Place to Fame well known,
Ambitiouſly deſig'd his *Sh*——'s Throne.
For ancient *Decker* propheſy'd long ſince,
That in this Pile ſhould reign a mighty Prince,
Born for a Scourge of Wit, and Flail of Senſe:
To whom true Dulneſs ſhould ſome *Pſyches* owe,
But Worlds of *Miſers* from his Pen ſhould flow;
Humoriſts and *Hypocrites* it ſhould produce,
Whole *Raymond* Families, and Tribes of *Bruce*.
Now Empreſs *Fame* had publiſh'd the Renown
Of *Sh*——'s Coronation through the Town.

* Parodies on theſe Lines of COWLEY.
(*Davideis*, Book I.)
— — — *Where* unfledg'd Tempeſts *lie*,
And infant Winds *their* tender Voices *try*.

Rouz'd by Report of Fame, the Nations meet,
From near *Bunhill*, and diſtant *Watling-Street*.
No *Perſian* Carpets ſpread th' imperial Way,
But ſcatter'd Limbs of mangled Poets lay:
From duſty Shops neglected Authors come,
Martyrs of Pies, and Reliques of the Bum.
Much *Heywood*, *Sherley*, *Ogleby* there lay,
But Loads of *Sh*—— almoſt choak'd the Way.
Bilk'd Stationers for Yeomen ſtood prepar'd,
And *H*——*n* was Captain of the Guard.
The hoary Prince in Majeſty appear'd,
High on a Throne of his own Labours rear'd.
At his Right-Hand our young *Aſcanius* ſate,
Rome's other Hope, and Pillar of the State.
His Brows thick Fogs, inſtead of Glories, grace,
And lambent Dulneſs play'd around his Face.
As *Hannibal* did to the Altars come,
Swore by his Sire a mortal Foe to *Rome*;
So *S*——*b* ſwore, nor ſhould his Vow be vain,
That he till Death true Dulneſs would maintain;
And, in his Father's Right and Realm's Defence,
Ne'er to have Peace with Wit, nor Truce with Senſe.
The King himſelf the ſacred Unction made,
As King by Office, and as Prieſt by Trade.
In his ſiniſter Hand, inſtead of Ball,
He plac'd a mighty Mug of potent Ale;

Love's

Love's Kingdom to his Right he did convey,
At once his Sceptre, and his Rule of Sway;
Whose righteous Lore the Prince had practis'd young,
And from whose Loins recorded *Psyche* sprung:
His Temples, last, with Poppies were o'erspread,
That nodding seem'd to consecrate his Head.
Just at the Point of Time, if Fame not lye,
On his Left-Hand twelve reverend *Owls* did fly.
So *Romulus*, 'tis sung, by *Tyber*'s Brook,
Presage of Sway from twice six Vultures took.
Th' admiring Throng loud Acclamations make,
And Omens of his future Empire take.
The Sire then shook the Honours of his Head,
And from his Brows Damps of Oblivion shed
Full on the filial Dulness: Long he stood
Repelling from his Breast the raging God;
At length burst out in this prophetic Mood.
Heav'ns bless my Son, from *Ireland* let him reign
To far *Barbadoes* or the Western Main;
Of this Dominion may no End be known,
And greater than his Father's be his Throne;
Beyond Love's Kingdom, let him stretch his Pen!—
He paus'd, and all the People cry'd *Amen*.
Then thus, continu'd he: My Son, advance
Still in new Impudence, new Ignorance.

Succeſs let others teach, learn thou from me
angs without Birth, and fruitleſs Induſtry.
Let *Virtuoſos* in five Years be writ;
Yet not one Thought accuſe thy Toil of Wit.
Let gentle *George* in Triumph tread the Stage,
Make *Dorimant* betray, and *Loveit* rage;
Let *Cully*, *Cockwood*, *Fopling*, charm the Pit,
And in their Folly ſhew the Writers Wit.
Yet ſtill thy Tools ſhall ſtand in thy Defence,
And juſtify their Author's Want of Senſe.
Let them be all by thy own Model made
Of Dulneſs, and deſire no foreign Aid;
That they to future Ages may be known,
Not Copies drawn, but Iſſue of thy own.
Nay, let thy Men of Wit too be the ſame,
All full of thee, and diff'ring but in Name.
But let no alien *S—dl—y* interpoſe
To lard with Wit thy hungry *Epſom* Proſe.
And when falſe Flow'rs of *Rhetoric* thou would'ſt
cull,
Truſt Nature, do not labour to be dull;
But write thy beſt, and top; and in each Line,
Sir *Formal*'s Oratory will be thine:
Sir *Formal*, tho' unſought, attends thy Quill,
And does by *Northern Dedications* fill.
Nor let falſe Friends ſecure thy Mind to Fame,
By arrogating *Johnſon*'s hoſtile Name.

Let

Let Father *Flecknoe* fire thy Mind with Praiſe,
And Uncle *Ogleby* thy Envy raiſe.
Thou art my Blood, where *Johnſon* has no Part:
What Share have we in Nature or in Art?
Where did his Wit on Learning fix a Brand,
And rail at Arts he did not underſtand?
Where made he Love in Prince *Nicander*'s Vein,
Or ſwept the Duſt in *Pſyche*'s humble Strain?
Where ſold he Bargains, Whip-ſtich, kiſs my
A—e,
Promis'd a Play, and dwindled to a Farce?
When did his Muſe from *Fletcher* Scenes purloin,
As thou whole *Eth'ridge* doſt transfuſe to thine?
But ſo transfus'd as Oil and Waters flow,
His always floats above, thine ſinks below.
This is thy Province, this thy wondrous Way,
New Humours to invent for each new Play:
This is that boaſted Bias of thy Mind,
By which, one Way, to Dulneſs 'tis inclin'd:
Which makes thy Writings lean on one Side ſtill,
And, in all Changes, that Way bends thy Will.
Nor let thy Mountain-Belly make Pretence
Of Likeneſs; thine's a Tympany of Senſe.
A Ton of Man in thy large Bulk is writ,
But ſure thou'rt but a Kilderkin of Wit.
Like mine, thy gentle Numbers feebly creep;
Thy Tragic Muſe gives Smiles, thy Comic, Sleep,
With

With whate'er Gall thou ſet'ſt thyſelf to write,
Thy inoffenſive Satires never bite.
In thy felonious Heart tho' Venom lies,
It does but touch thy pointleſs Pen, and dies.
Thy Genius calls thee not to purchaſe Fame
In keen Iambicks, but mild Anagram.
Leave writing Plays, and chooſe for thy Command,
Some peaceful Province in Acroſtick Land.
There thou may'ſt *Wings* diſplay and *Altars* raiſe,
And torture one poor Word ten thouſand Ways.
Or if thou would'ſt thy diff'rent Talents ſuit,
Set thy own Songs, and ſing them to thy Lute.
He ſaid; but his laſt Words were ſcarcely heard,
For *Bruce* and *Longvil* had a Trap prepar'd,
And down they ſent the yet declaiming Bard.
Sinking, he left his Drugget Robe behind,
Borne upwards by a ſubterranean Wind.
The Mantle fell to the young Prophet's Part,
With double Portion of his Father's Art.

Before I leave this Subject, it may not be amiſs to ſay ſomething of the *Burleſque* Kind of Poetry, which is chiefly uſed by Way of Drollery and Ridicule, and therefore I know not where

where I can more properly ſpeak of it than under the Head of *Satire*. An excellent Example of this Kind is a Poem in Blank Verſe, intitled, *The Splendid Shilling*, written by Mr. *John Philips*, which, in the Opinion of one of the beſt Judges of this Age, is the fineſt Burleſque in the *Engliſh* Language. In this Poem the Author has handled a low Subject in the lofty Stile and Numbers of *Milton*; in which Way of Writing Mr. *Philips* has been imitated by ſeveral, but none have come up to the Humour and happy Turn of the Original. When we read it, we are betrayed into a Pleaſure that we could not expect; tho' at the ſame Time the Sublimity of the Stile, and Gravity of the Phraſe, ſeem to chaſtiſe that Laughter which they provoke. The Poet's Invocation to his Muſe is prefixed to his Poem by Way of Motto.

——*Sing*,

— — — — *Sing, heav'nly Muſe,*
Things unattempted yet in Proſe or Rhyme,
A Shilling, Breeches, *and* Chimeras *dire.*

Happy the Man, who, void of Care and Strife,
In ſilken or in leathern Purſe retains
A SPLENDID SHILLING: He nor hears with Pain
New Oyſters cry'd, nor ſighs for chearful Ale,
But with his Friends, when nightly Miſts ariſe,
To *Jun'per's*, *Magpie*, or *Town-Hall* § repairs;
Where, mindful of the Nymph, whoſe wanton Eye
Transfix'd his Soul and kindled am'rous Flames,
CHLOE or PHILLIS, he each circling Glaſs
Wiſhes her Health, and Joy, and equal Love.
Mean while he ſmokes, and laughs at merry Tale,
Or Pun ambiguous, or Conundrum quaint.
But I, whom griping Penury ſurrounds,
And Hunger, ſure Attendant upon Want,
With ſcanty Offals, and ſmall acid Tiff,
(Wretched Repaſt!) my meagre Corpſe ſuſtain;
Then ſolitary walk, or doze at home

§ *Alehouſes of Note in* Oxford, *when the Author wrote this Poem.*

In

In Garret vile, and with a warming Puff
Regale chill'd Fingers, or from Tube as black
As Winter-Chimney, or well-poliſh'd Jet,
Exhale *Mundungus*, ill-perfuming Scent.
Not blacker Tube, nor of a ſhorter Size,
Smokes *Cambro-Briton* (vers'd in Pedigree,
Sprung from *Cadwaladur* and *Arthur*, Kings
Full famous in romantic Tale) when he
O'er many a craggy Hill and barren Cliff,
Upon a Cargo of fam'd *Ceſtrian* Cheeſe
High over-ſhadowing rides, with a Deſign
To vend his Wares, or at th' *Arvonian* Mart,
Or *Maridunum*, or the ancient Town
Yclep'd *Brechinia*, or where *Vaga*'s Stream
Encircles *Ariconium*, fruitful Soil!
Whence flow nectarious Wines, that well may vie
With *Maſſic*, *Setin*, or renown'd *Falern*.
Thus, while my joyleſs Minutes tedious flow,
With Looks demure, and ſilent Pace, a *Dun*,
Horrible Monſter! hated by Gods and Men,
To my aërial Citadel aſcends;
With vocal Heel thrice thund'ring at my Gate,
With hideous Accent thrice he calls; I know
The Voice ill-boding, and the ſolemn Sound.
What ſhould I do? or whither turn? Amaz'd,
Confounded, to the dark Receſs I fly
Of Wood-Hole; ſtrait my briſtling Hairs erect
Thro' ſudden Fear; a chilly Sweat bedews

My

My ſhudd'ring Limbs, and (wonderful to tell!)
My Tongue forgets her Faculty of Speech;
So horrible he ſeems! his faded Brow
Entrench'd with many a Frown, and conic Beard,
And ſpreading Band, admir'd by modern Saints,
Diſaſtrous Acts forebode; in his Right-Hand
Long Scrolls of Paper ſolemnly he waves,
With Characters and Figures dire inſcrib'd,
Grievous to mortal Eyes; (ye Gods avert
Such Plagues from righteous Men!) behind him ſtalks
Another Monſter, not unlike himſelf,
Sullen of Aſpect, by the Vulgar call'd
A *Catchpole*, whoſe polluted Hands the Gods
With Force incredible and magic Charms
Erſt have endu'd; if he his ample Palm
Should haply on ill-fated Shoulder lay
Of Debtor, ſtrait his Body, to the Touch
Obſequious (as whilom Knights were wont)
To ſome inchanted Caſtle is convey'd,
Where Gates impregnable and coercive Chains
In Durance ſtrict detain him, till, in Form
Of Money, PALLAS ſets the Captive free.
Beware, ye Debtors, when ye walk, beware!
Be circumſpect; oft with inſidious Ken
This Caitiff eyes your Steps aloof, and oft
Lies perdue in a Nook or gloomy Cave,
Prompt to inchant ſome inadvertent Wretch

With

With his unhallow'd Touch. So (Poets ſing)
Grimalkin, to domeſtic Vermin ſworn
An everlaſting Foe, with watchful Eye
Lies nightly brooding o'er a chinky Gap,
Protending her fell Claws, to thoughtleſs Mice
Sure Ruin. So her diſembowel'd Web
Arachne in a Hall or Kitchen ſpreads,
Obvious to vagrant Flies: She ſecret ſtands
Within her woven Cell; the humming Prey,
Regardleſs of their Fate, ruſh on the Toils
Inextricable, nor will ought avail
Their Arts, or Arms, or Shapes of lovely Hue.
The Waſp inſidious, and the [illegible]ng Drone,
And Butterfly proud of expanded Wings
Diſtinct with Gold, entangled in her Snares,
Uſeleſs Reſiſtance make: With eager Strides
She tow'ring flies to her expected Spoils;
Then, with envenom'd Jaws, the vital Blood
Drinks of reluctant Foes, and to her Cave
Their bulky Carcaſſes triumphant drags.

So paſs my Days: But when nocturnal Shades
This World envelop, and th' inclement Air
Perſuades Men to repel benumbing Froſt
With pleaſant Wines, and crackling Blaze of Wood,
Me, lonely ſitting, nor the glimm'ring Light
Of make-weight Candle, nor the joyous Talk
Of loving Friend delights; diſtreſs'd, forlorn,

Amidſt

Amidſt the Horrors of the tedious Night,
Darkling I ſigh, and feed with diſmal Thoughts
My anxious Mind; or ſometimes mournful Verſe
Indite, and ſing of Groves and Myrtle Shades,
Or deſp'rate Lady near a purling Stream,
Or Lover pendent on a Willow Tree.
Mean while I labour with eternal Drought,
And reſtleſs wiſh and rave; my parched Throat
Finds no Relief, nor heavy Eyes Repoſe:
But if a Slumber haply does invade
My weary Limbs, my Fancy's ſtill awake,
Thoughtful of Drink, and eager, in a Dream,
Tipples imaginary Pots of Ale
In vain; awake I find the ſettled Thirſt
Still gnawing, and the pleaſing Phantom curſe.
Thus do I live, from Pleaſure quite debarr'd,
Nor taſte the Fruits that the Sun's genial Rays
Mature, *John-Apple*, nor the downy *Peach*;
Nor *Walnut*, in rough-furrow'd Coat ſecure,
Nor *Medlar* Fruit, delicious in Decay:
Afflictions great! yet greater ſtill remain;
My *Galligaskins*, that have long withſtood
The Winter's Fury and encroaching Froſts,
By Time ſubdu'd (what will not Time ſubdue!)
An horrid Chaſm diſcloſe, with Orifice
Wide, diſcontinuous; at which the Winds,
Eurus and *Auſter*, and the dreadful Force
Of *Boreas*, that congeals the *Cronian* Waves

Tumultuous

Tumultuous enter with dire chilling Blaſts,
Portending Agues. Thus a well-fraught Ship
Long ſail'd ſecure, or thro' th' *Ægean* Deep,
Or the *Ionian*, till, cruiſing near
The *Lilybæan* Shore, with hideous Cruſh
On *Scylla* or *Charybdis* (dang'rous Rocks!)
She ſtrikes rebounding, whence the ſhatter'd Oak,
So fierce a Shock unable to withſtand,
Admits the Sea; in at the gaping Side
The crowding Waves guſh with impetuous Rage,
Reſiſtleſs, overwhelming; Horrors ſeize
The Mariners, Death in their Eyes appears,
They ſtare, they lave, they pump, they pray:
(Vain Efforts!) ſtill the batt'ring Waves ruſh in,
Implacable, till delug'd by the Foam
The Ship ſinks found'ring in the vaſt Abyſs.

This Poem, as I have hinted already, is looked upon as a Maſter-Piece in its Kind; but there is another Sort of Verſe and Style, which is moſt frequently made Uſe of in treating any Subject in a ludicrous Manner, I mean that which is generally called *Hudibraſtic*, from an admirable Poem, intitled *Hudibras*, written by the inge-

nious Mr. *Samuel Butler*. Almoſt every one knows that this Poem is a Satire upon the Authors of our Civil Diſſenſions in the Reign of King *Charles* I. wherein the Poet has, with Abundance of Wit and Humour, expoſed and ridiculed the Hypocriſy or blind Zeal of thoſe unhappy Times. In ſhort, it is a Kind of *burleſque Epic Poem*, which, for the Oddity of the Rhimes, the Quaintneſs of the Similies, the Novelty of the Thoughts, and that fine Raillery which runs through the whole Performance, is not to be paralleled. But a few Paſſages, choſen out of the Work I am ſpeaking of, will give the Reader the beſt Idea of this Sort of Poetry: And firſt, I ſhall take Part of the Character of Sir *Hudibras*, the Hero of the Poem, whoſe Qualifications the Author thus pleaſantly deſcribes:

We

CHAP X.

Of COMEDY.

Q. WHAT is *Comedy?*

A. It is one of the great Parts of *Dramatic* Poetry, repreſenting the *Actions*, *Humours*, and *Cuſtoms* of common Life.

Q. What do you mean by *Dramatic* Poetry?

A. That which is written for the Stage is called *Dramatic*, from *Drama*, a *Greek* Word ſignifying *Action*, or what we popularly call a *Play*.

Q. What is the Deſign of *Comedy?*

A. To make Vice and Folly appear ridiculous, and to recommend Virtue, not ſo much by *Deſcription* as *perſonal Action*, being repreſented by Perſons on a Stage,

a Stage, that the Spectators may ſee and be aſhamed of thoſe Failings in others, which they are too apt to overlook or excuſe in themſelves: In a Word, Comedy is intended at once to *delight* and to *inſtruct* Mankind.

Q. Are Comedies written in Verſe?

A. They were formerly, but our *Engliſh* Writers have now laid aſide that Practice; for as the Characters in Comedy are taken from ordinary and private Life, it ſeems unnatural to make ſuch Perſons ſpeak in Verſe.

Q. What Things are reckoned eſſential to *Comedy?*

A. The *Fable*, the *Manners*, the *Sentiments*, and the *Diction*.

Q. What is meant by the *Fable?*

A. It is the *Subject-Matter* of the Poem, the Foundation of the whole Compoſition, or what we uſually call the *Plot*. As this is the chief Thing in a Play, the Poet's firſt and principal

Care

Care ought to be employed in the Contrivance of it; that it be not ſeen thro' all at once, but open itſelf gradually, till it ends in a happy Diſcovery; and that the ſeveral *Incidents*, or particular Actions, may ſeem naturally to produce each other, and be all ſubſervient to promote the main Deſign.

Q. What is meant by the *Manners* in Comedy?

A. The *Manners* in Comedy, or other Poetry, denote the *Temper*, *Genius*, and *Humour* which the Poet gives to his Perſons, and whereby he diſtinguiſhes his Characters. The *Manners* are ſaid to be *good* when they are well expreſſed, that is, when the Diſcourſe of the Perſons plainly diſcovers their Inclinations, and what Reſolutions they will certainly purſue. In Characters taken from Hiſtory, the Poet muſt preſerve a *Likeneſs* of Manners; that

is, he must not give a Person any Quality contrary to those which History has given him. It is also required, that the *Manners* be *suitable* to the Age, Sex, Rank, Climate, and Condition of the Person to whom they are attributed. And they must be *equal*, that is, constant, or consistent through the whole Character: The *Fearful* must never be *Brave*, the *Avaritious* must never be *Liberal*, nor on the Contrary. In this Respect *Shakespeare*'s Manners are admirable, and ought to be carefully studied: Add to this, that the Manners should be *necessary*; that is, no vicious Quality or Inclination should be given to any Person in a Play, unless it be requisite to the carrying on of the Action. Upon the Whole, the Poet must look into Nature, must study Mankind, and from thence draw the Propricties of Characters or Manners.

Horace

Horace, in his *Art of Poetry*, has ſo juſtly deſcribed the Manners that are ſuitable to the ſeveral Stages of Life, that a Poet ſhould always have them in his View. The Paſſage is ſuch a beautiful Picture of human Nature, that I cannot forbear giving the Reader a Copy of it from the Earl of *Roſcommon*'s excellent Tranſlation.

One that has newly learnt to *ſpeak* and *go*
Loves *childiſh* Plays, is ſoon provok'd and pleas'd,
And changes ev'ry Hour his waving Mind.
A *Youth*, that firſt caſts off his Tutor's Yoke,
Loves Horſes, Hounds, and Sports, and Exerciſe;
Prone to all Vice, impatient of Reproof,
Proud, careleſs, fond, inconſtant, and profuſe.
Gain and Ambition rule our *riper Years*,
And make us Slaves to Intereſt and Pow'r.
Old Men are only walking Hoſpitals,
Where all Defects and all Diſeaſes croud,
With reſtleſs Pain, and more tormenting Fear;
Lazy, moroſe, full of Delays and Hopes,
Oppreſs'd with Riches which they dare not uſe;
Ill-natur'd Cenſors of the preſent Age,
And fond of all the Follies of the paſt.

Thus all the Treaſure of our flowing Years
Our Ebb of Life for ever takes away.
Boys muſt not have th' ambitious Cares of *Men*,
Nor *Men* the weak Anxieties of *Age*.

As to what we call *Humour*, it is uſually looked on as peculiar to the *Engliſh* Drama; at leaſt our Comic Poets have excelled therein, and carried it beyond thoſe of any other Nation. By *Humour* is meant ſome extravagant *Habit*, *Paſſion*, or *Affection*, by the Oddneſs whereof a Perſon is diſtinguiſhed from the reſt of Men; which being repreſented in a lively and natural Manner, moſt frequently begets that Pleaſure in the Audience which is teſtified by Laughter. The Critics conſider *Humour* as a ſubordinate or weaker Paſſion, chiefly found among the lower Sort of People, whoſe Characters are therefore fitteſt for *Comedy*, in which *Humour* is reckoned

the

the trueſt *Wit*. The Duke of *Buckinghamſhire*, a very good Judge of theſe Matters, makes *Humour* to be all in all: *Wit*, according to him, ſhould never be uſed but to add an Agreeableneſs to ſome juſt and proper Sentiment, which, for Want of ſuch a Turn, might paſs without its Effect.

That ſilly Thing Men call *Sheer-Wit*, avoid,
With which our Age ſo nauſeouſly is cloy'd:
Humour is all; *Wit* ſhould be only brought
To turn agreeably ſome proper Thought.

Q. What is to be obſerved with regard to the *Sentiments* in Dramatic Writings?

A. The Poet muſt take Care that they agree with the *Manners* of his Characters. In order to this, he muſt not be content to look into his own Mind, to ſee what he himſelf would think in any Conjuncture or Circumſtance; but he muſt conſider the Temper, the

Quality, the prevailing Paſſion of the Perſon whoſe Character he is to draw; he himſelf muſt aſſume, as it were, the *Manners* of that Perſon, and then make him think and ſpeak as it is probable ſuch a one would really do on any Subject or Occaſion. This requires a thorough Knowledge of Nature, a ſtrong Imagination, and a great Genius.

Q. What Rules have you concerning *Diction?*

A. The Stile of *Comedy* ſhould be *pure* and *neat*, but *ſimple* and *familiar*; neither above the Reach of ordinary Capacities, nor ſullied with baſe and vulgar Expreſſions. In all Dramatic Writings the *Language* ſhould naturally expreſs the *Sentiments*, and be agreeable to the *Character* of the Speaker, as *Horace* has well obſerved:

You muſt take Care, and uſe quite diff'rent Words,
When *Servants* ſpeak, or their commanding *Lords*;

When

When grave *old Men*, or head-ſtrong *Youths* diſ-
course,
When ſtately *Matrons*, or a buſy *Nurſe*;
A cheating *Tradeſman*, or a lab'ring *Clown*,
A *Greek* or *Aſian*, bred at *Court* or *Town*.

Q. Into what Parts is a Comedy generally divided ?

A. The Parts of a Comedy are four, *viz.* (1.) The *Protaſis*, or *Entrance*, which proceeds very little into the Action, but ſhews us the Characters of the Perſons. (2.) The *Epitaſis*, or *Working-up of the Plot*, wherein the Play grows warmer, the Deſign or Action draws on and thickens, and we ſee ſomething promiſing. (3.) The *Cataſtaſis*, or *Full-Growth* of the Plot, which is now brought to its greateſt Height ; but here the Play takes what we may call a *Counter-Turn*, our Expectation is deſtroyed, and the Action embroiled in new Difficulties. (4.) The *Cataſtrophe*, which we call the *Diſco-*

very or *Unravelling* of the Plot, wherein we see all Things settling again upon their first Foundations, and terminating in an unexpected happy Issue.

Q. Is there no other Division of a Comedy?

A. Yes, it is divided into five Parts called *Acts*; and every Play that has more or less than five is reckoned irregular. This was a Dramatic Law in *Horace*'s Time, and stands unrepealed to this Day; tho' it seems to draw its Force from the Authority of *Antiquity*, rather than that of *Reason* and *Nature*. However, some pretend that every just Action consists of five distinct Parts, and accordingly assign one to each Act in a Play. The first, say they, proposes the Matter or Argument of the Fable, and shews the principal Characters. The second proceeds into the Affair or Business. The third furnishes Obstacles and Difficulties. The fourth either removes

moves thoſe Difficulties, or finds new ones in the Attempt. The fifth puts an End to all by a fortunate Diſcovery.

Q. Of what Uſe is this Diviſion of a Play into ſeveral *Acts?*

A. It is contrived to give a Reſpite or Breathing-Time to both the Actors and Spectators; for in the Interval between the Acts, the Stage remains empty, and without any viſible Action, tho' it is ſuppoſed all the while there is one carrying on out of Sight. This Diviſion, however, is not made purely for the Sake of the Reſpite, but to give Things a greater Degree of Probability, and render the Intrigue more affecting. Add to this, that Authors contrive to have the moſt dry and difficult Parts of the Drama tranſacted between the Acts, that the Spectators may have no Notion of theſe but what their Fancy preſents them with at a Diſtance, and that nothing

may

may appear on the Stage but what is natural and entertaining.

Q. Are not the *Acts* of a Play divided into leſſer Parts?

A. Yes, they are divided into *Scenes*, the Number whereof is not fixed, either by Reaſon or Experience, but depends on the Buſineſs to be done in each Act, and the Number of Perſons to be employed.—Here it is proper to take Notice, that in moſt of our printed Plays a new *Scene* is never expreſſed to begin, but when the Place of Action is ſuppoſed to be changed by ſhifting the moveable Scene in the Repreſentation; whereas a Scene, conſidered as a Diviſion of an Act, is properly ſo much of it as is ſpoken or acted by any Number of Perſons preſent upon the Stage at the ſame Time. Whenever, therefore, a new Actor appears, or an old one diſappears, the Action being changed into other Hands, a new

Scene

Scene then commences. It is one of the Laws of the Drama, tho' not ſufficiently obſerved, that the Scenes be well connected, *i. e.* that they ſucceed one another in ſuch Manner that the Stage be never left quite empty till the End of the Act.

The Reader may perhaps expect, from the Method we have hitherto obſerved, that we ſhould now give him a Sqecimen of this Sort of Dramatic Poetry; but as Pieces written for the Stage are much too long for the Compaſs of our preſent Undertaking, we can only refer him to the Works of *Shakeſpeare*, that great Maſter of Nature, and thoſe of *Ben Jonſon*, who was a careful Obſerver of the Laws of the *Drama*, and perhaps the moſt learned, judicious, and correct of all our Comic Poets.——We now proceed to *Tragedy*.

CHAP.

CHAP. XI.

Of TRAGEDY.

Q. WHAT is *Tragedy?*

A. It is a *dramatic Poem* repreſenting ſome *ſignal Action* performed by *illuſtrious Perſons*, and which has frequently a fatal Iſſue: Or (if you like *Ariſtotle*'s Definition of it better) it is the *Imitation* of one *grave* and *entire Action*, of a juſt Length, and which, without the Aſſiſtance of *Narration*, raiſes in us *Pity* and *Terror*, and refines and purges the Paſſions.

Q. What is meant by *refining* the Paſſions?

A. The reducing them to proper Bounds; for Tragedy, by ſhewing the Miſeries

Miſeries that attend the Subjection to them, teaches us to watch them more narrowly; and by ſeeing the great Misfortunes of others, the Senſe of our own is leſſened. Writings of this Kind tend to cheriſh and cultivate that Humanity which is the Ornament of our Nature: They ſoften Inſolence, ſooth Affliction, and ſubdue the Mind to the Diſpenſations of Providence.

Q. Are Tragedies written in Verſe?

A. Our Tragedies are generally written in *Blank* Verſe, which is a due Medium between *Proſe* and *Rhyme*, and ſeems wonderfully adapted to this Kind of *Drama*.

Q. Is Rhyme never to be uſed in Tragedy?

A. Yes, the Poet frequently ends his Play, or perhaps every Act of it, with two or three Couplets, which have an agreeable Effect, and give the Actor a graceful *Exit*.

Q. What

Q. What are the *Essentials* of Tragedy.

A. In Tragedy, as well as Comedy, the essential Parts are the *Fable*, *Manners*, *Sentiments*, and *Diction*.

The *Fable* is of the Tragedy the End,
To which the *grand Design* does wholly tend.
The Poet here employs his Care and Art
To move the Passions and incline the Heart;
But if, in labour'd Acts, the pleasing Rage
Cannot by Turns our *Hopes* and *Fears* engage,
Nor in our Minds a *feeling Pity* raise,
In vain with learned Scenes he fills his Plays.

As the *Fable*, or *main Plot*, consists of many *Incidents* or *Scenes*, the Poet should make a Draught of these before he begins to write, wherein he should mark all the fine Touches of the Passions, and the admirable Turns that produce them: And having thus the whole Plan before him, he will the better discover and correct its Faults,

Faults, before he proceeds to the Execution of it. This is a Rule laid down by the Duke of *Buckinghamſhire*, who ſays,

> Beſide the *main Deſign* compos'd with Art,
> Each *moving Scene* muſt have a *Plot* apart.
> Contrive each little Turn, mark ev'ry Place
> As Painters firſt chalk out the future Face;
> Yet be not fondly your own Slave for this,
> But change hereafter what appears amiſs.

Such *Incidents* as are moſt productive of *Terror* and *Compaſſion* are moſt proper for *Tragedy*. Theſe are ſuch as happen among Friends or Relations; as when a *Brother* kills, or is going to kill a *Brother*, a *Father* or *Mother* their *Son*, or the *Son* his *Father* or *Mother*, and the like. We may diſtinguiſh theſe Incidents into three Kinds: The firſt, when a Perſon has a perfect Knowledge of what he does, or intends to do: The ſecond, when the Actor does not know the Heinouſneſs of his Action

till

till after it is done: And the third, when one Perſon is going to kill another that is unknown to him, and is prevented by a Diſcovery of their Relation and Friendſhip. Incidents of this laſt Sort are the moſt beautiful; the firſt have ſomething too *horrible*; but the ſecond are agreeable enough, for the Crime being committed thro' *Ignorance*, there is nothing in it flagitious or inhuman, and the Diſcovery is extremely affecting.

This naturally leads me to obſerve, that all Incidents are not to be repreſented on the Stage. Thoſe that are *ſhocking*, are better tranſacted behind the Scenes, as that of *Medea*'s murdering her Children, and ſuch-like Barbarities, which have too much *Horror* in them to be viewed by an Audience that does not delight in Cruelty and Bloodſhed. Add to this that in all the *Incidents*, as well as in the *main Fable*, the

the Poet ſhould always keep within the Bounds of *Probability*.

Q. What have you to ſay concerning the *Manners*, the *Sentiments*, and the *Diction* of Tragedy?

A. As to the *Manners*, it is ſufficient to refer to what has been ſaid upon that Subject under the Head of *Comedy*. What I have there obſerved with regard to the *Sentiments*, ſhould likewiſe be attended to, the Subſtance of which is well expreſſed in the following Lines:

The Poet ſtill muſt look within to find
The ſecret Turns of Nature in the Mind.
He muſt be ſad, be proud, and in a Storm,
And to each Character his Mind conform:
The *Proteus* muſt all Shapes all Paſſions wear,
If he would have *juſt Sentiments* appear.

With reſpect to the *Diction*, it muſt be adapted to the *Sentiments* and *Characters*; and therefore the Stile of Tragedy ſhould not always be *equal*

and *uniform*, but judiciouſly *diverſified*. Care muſt be taken to make every *Paſſion* ſpeak a Language ſuitable to its Nature: *Anger* is proud, and utters haughty Expreſſions, but talks in Words leſs fierce and fiery as it abates: *Grief* is more humble, and uſes a Language like itſelf, *dejected*, *plain*, and *ſorrowful*.

Wiſe Nature by Variety does pleaſe,
And diff'ring Paſſions wear a diff'rent Dreſs.
Bold *Anger* in rough haughty Words appears;
Sorrow is humble, and diſſolves in Tears.
Make not your *Hecuba* with Fury rage,
And ſhew a ranting Grief upon the Stage.
In Sorrow you muſt ſofter Methods keep,
And, to excite our Tears, yourſelf muſt weep.
Thoſe bombaſt Words, with which bad Plays abound,
Come not from Hearts that are in Sadneſs drown'd.

Q. Are there any other Rules of Importance to be obſerved in Dramatic Writings?

A. Yes;

A. Yes; the Critics require three *Unities* to be obſerved in every regular Play, *viz.* thoſe of *Action*, *Time*, and *Place*. By the *Unity of Action* they mean, that *one* great Action is to be carried on throughout the Play, on which all the *under* Actions muſt depend, and which they muſt all have a Tendency to promote. For, ſay they, if two Actions be equally laboured and driven on by the Poet, the Unity of the Piece will be deſtroyed, and it will be no longer one Play, but two. The Action muſt alſo have a *Beginning*, *Middle*, and *End*; which F. *Boſſu*, a celebrated *French* Critic, thus explains: The Cauſes and Deſigns of undertaking an Action are the *Beginning*; the Effects of thoſe Cauſes, and the Difficulties met with in the Execution of it, are the *Middle*; and the unravelling and removing theſe Difficulties are the *End*.

By *Unity of Time* (ſtrictly ſpeaking) is meant, that all the Tranſactions repreſented in a Play may naturally be ſuppoſed to have paſſed in as little Time as is taken up in the Repreſentation. This Rule indeed is very ſeldom obſerved by Dramatic Poets; and the Critics are not agreed about the Matter, ſome allowing *twenty-four* Hours, others *twelve*, and others but *four* or *five* for the Time of the Action. But as every Play ought to be a *juſt Imitation* of *Nature*, the greater the *Likeneſs* in this Particular, as well as others, the more perfect the Piece muſt be eſteemed.

What is meant by *Unity of Place* is, that the Scene ſhould never be ſhifted throughout the Play, but remain in the ſame Place where it was laid at the Beginning. This indeed would be to keep cloſe to Nature and Probability, for what is preſented on the ſame *Stage*,

which

which is never moved, ſhould be ſuppoſed to have paſſed in the ſame Houſe, and the ſame Apartment. But as this Reſtraint would cramp the Poet too much, and would ſuit very ill with Abundance of Subjects, the *Unity of Place* is allowed to be ſufficiently obſerved, if the Action is confined to the ſame Town or City: The Scene, however, ought never to be changed in the Middle of an Act. In general, the *French* (in Imitation of the Ancients) obſerve this Law more ſtrictly than the *Engliſh*; but the more judicous and accurate of our Writers take Care not to deviate too far from Probability, by ſhifting the Scene between the *Acts*, much farther than the Perſons concerned may be ſuppoſed to have gone in the Interval, and therefore ſeldom carry it out of the ſame Town. Others have no Regard at all to *Unity of*

Place; and moſt of our great *Shakeſpeare*'s Plays are faulty in this Reſpect.

Q. What *Characters* are moſt proper for *Tragedy?*

A. Thoſe which are neither *conſummately virtuous* and *innocent*, nor *ſcandalouſly wicked*. To make a perfectly good Man unhappy excites *Horror*, not *Terror*, nor *Compaſſion:* To puniſh a notorious Criminal gives us a Sort of Satisfaction, but neither creates *Fear* nor *Pity*, which is the Buſineſs of Tragedy. The Poet ſhould not make a Perſon draw his Misfortunes on himſelf by *ſuperlative Wickedneſs*, but by ſome *involuntary* Fault, either committed through *Ignorance*, or the Tranſport of a *violent Paſſion*. Hear what the Duke of *Buckinghamſhire* ſays upon this Subject:

> Reject that vulgar Error, which appears
> So fair, of making *perfect Characters.*

There's

There's no ſuch Thing in Nature, and you'll draw
A *faultleſs Monſter*, which the World ne'er ſaw.
Some Faults muſt be, which his Misfortunes drew,
But ſuch as may deſerve Compaſſion too.

Q. Is a Tragedy always to end with the Misfortunes of ſome principal Perſon?

A. No, ſometimes it may have a happy *Cataſtrophe*, and ſometimes a *double* one, that is, happy for the *Good*, and unhappy for the *Guilty*; but the *ſingle* and *unfortunate* Cataſtrophe is reckoned the beſt, as it is moſt likely to produce *Terror* and *Compaſſion*.—It is a Diſpute indeed among the Critics, whether *Virtue* ſhould *always* be rewarded, and *Vice* puniſhed, in the Cataſtrophe of a Tragedy; but the Reaſons on the negative Side ſeem the ſtrongeſt.

Q. In what Manner is the *Plot* or *Fable* of a Play generally unravelled?

A. By ſome accidental *Diſcovery* of the *Name*, *Fortune*, *Quality*, or other Circumſtances of a principal Perſon, before unknown. Thoſe *Diſcoveries*, which are immediately followed by a Change of the Fortune or Condition of ſome chief Character, are the moſt beautiful, and have the beſt Effect upon the Audience. There are ſeveral Sorts of *Diſcoveries*: Firſt, by certain *Marks* in the Body, either natural or accidental; ſuch as that of *Ulyſſes*, who having received a Wound in his Thigh by a Boar, before the *Trojan* War, is diſcovered by the old Nurſe upon waſhing his Legs after his Return home *incognito*. Secondly, by *Tokens*; as the Caſket of Things, which the Prieſt found with *Ion*, when he was expoſed, diſcovers *Creuſa*, whom he was going to kill, to be his Mother. Thirdly, by *Remembrance*; that is, when the Sight or Hearing of any

Thing

Thing occaſions us to recollect our Misfortunes: Thus, when *Ulyſſes* heard *Demodocus* ſing his Actions at the Siege of *Troy*, the Memory of them ſo affected him that he could not refrain from Tears, which diſcovered him to *Alcinous*. But the fineſt *Diſcoveries* are thoſe which ariſe from the *Subject*, or *Incidents* of the Fable; as that of *Oedipus* from his exceſſive Curioſity; or that of *Oreſtes*, when he diſcovers *Iphigenia* by a Letter ſent by *Pylades*, which it was natural for her to ſend on that Occaſion.

Thus I have laid down the chief Rules and Obſervations relating to the *Drama*, as they have been delivered to us by the greateſt Critics ancient and modern: But the Reader will excuſe my not giving him an Example of *Tragedy*, for the Reaſon mentioned at the Concluſion of the foregoing Chapter. Whoever would thoroughly underſtand

underſtand the Nature of this Part of *Dramatic Poeſy*, let him carefully ſtudy *Shakeſpeare*, *Otway*, *Lee*, *Rowe*, *Dryden*, and other Tragic Writers of eſtabliſhed Reputation. — We now come to the *Epic* Poem, the moſt difficult of all others.

CHAP XII.

Of the EPIC *or* HEROIC *Poem.*

Q. WHAT is an *Epic* Poem?

A. It is a Diſcourſe invented with *Art*, to form the *Manners*, by Inſtructions diſguiſed under the *Allegory* of an *important Action*, related in *Verſe*, in a *probable*, *entertaining*, and *ſurpriſing* Manner.

Q. What diſtinguiſhes an *Epic* from a *Dramatic* Poem?

A. Its

A. Its being a *Narration*, that is, *related* by the Poet, not *acted* by Perſons introduced for that Purpoſe.

Q. Which are the chief Things to be conſidered in an *Epic* Poem?

A. The firſt is the *Fable*, that is, the *Form* and artful Repreſentation of the *Action*, which is the *Matter* of the Poem; and as the Action is more or leſs perfect, ſo is the Fable. The Action in an Epic Poem, as well as in Tragedy, muſt be *One*, not all the Actions of a Perſon's Life; and on this principal Action muſt all the *Epiſodes*, or *Under Actions*, be dependent. It muſt likewiſe be *entire*, that is, complete in all its Parts; or, as *Ariſtotle* deſcribes it, have a *Beginning*, a *Middle*, and an *End*. Nothing ſhould go before, be intermixed with, or follow this main Action, but what is related to it; nor ſhould any ſingle Step be omitted in that juſt and regular Proceſs which it muſt

muſt be ſuppoſed to take from its Origin to its Conſummation. The *Epic* Action ought alſo to be *great*, ſuitable to the Dignity of *Princes*, *Heroes*, and *illuſtrious Perſons*, and to the very Nature of an *Heroic* Poem. As to its *Duration*, it is not circumſcribed within any limited Time; but the warmer and more violent the Action is, the leſs muſt be its Continuance: Thus the *Iliad*, whoſe Subject is the Anger of *Achilles*, contains only forty ſeven Day; but the *Æneid*, whoſe Hero is of a quite different Character, takes up almoſt ſeven Years.

Q. What are the Rules relating to the *Manners*, *Sentiments*, and *Diction* of an Heroic Poem?

A. The *Manners* and *Sentiments* fall under the ſame Rules as thoſe of *Tragedy*: And as to the *Diction*, it ought to be *perſpicuous*, but at the ſame Time *figurative*, *noble*, and *ſublime*. — See M. *Boileau*'s

M. *Boileau*'s Thoughts upon Epic Poetry in the following Verſes:

Would you your Reader never ſhould be tir'd?
Chuſe ſome great *Hero* fit to be admir'd,
In Courage ſignal, and in Virtue bright;
Let ev'n his Imperfections give Delight;
Let his great Actions our Attention bind:
Like *Cæſar*, or like *Scipio*, frame his Mind:
And not like *Oedipus*'s perjur'd Race:
A common Conqueror is a Theme too baſe.
Be your Beginning plain, and take good Heed
Too ſoon you mount not on the airy Steed;
Nor tell your Reader, in a thund'ring Verſe,
I ſing the Conqueror of the Univerſe.
What can an Author after this produce?
The lab'ring Mountain muſt bring forth a Mouſe.
Chuſe not your *Tale* of *Incidents* too full;
Too much Variety may make it dull.
Achilles' Rage alone, when wrought with Skill,
Abundantly does a whole *Iliad* fill.
Be your Narrations *lively*, *ſhort*, and *ſmart*;
In your Deſcriptions ſhew your nobleſt Art:
'Tis there your Poetry may be employ'd;
But ev'ry trivial Circumſtance avoid.
Let no mean Objects ſtay the curious Sight;
Allow your Work a juſt and noble Flight.

With

With *Figures* numberleſs your Story grace,
And ev'ry Thing in beauteous Colours trace:
At once you may be *pleaſing* and *ſublime*,
And ſcorn a *heavy melancholy Rhyme*.
Thus *Homer*'s Works vaſt Treaſures do unfold,
And whatſoe'er he touches turns to Gold.
All in his Hands new Beauty does acquire;
He always pleaſes, and can never tire.
A happy Warmth he ev'ry where may boaſt,
Nor is he in too long Digreſſions loſt.
His Verſes without Rule a Method find,
And of themſelves appear in Order join'd.
All without Trouble anſwers his Intent,
Each Syllable ſtill tending to th' Event.
Let his Example your Endeavours raiſe;
To love his Writings is a Kind of Praiſe.

To ſay much more upon this Subject would ſwell our Work beyond its intended Size, and be of very little Service to the Generality of Readers, the *Epic Poem* being not to be undertaken but by a moſt *elevated* and *uncommon* Genius, ſuch a one as does not appear in the World in the Compaſs of many Ages. *Homer*, *Virgil*, *Milton*, and *Taſſo*,

Taſſo, are the chief, if not the only Epic Poets that three thouſand Years have produced; for tho' ſeveral others have attempted this ſublime Species of Poetry, they have only ſhewn their own Raſhneſs, and how unequal they were to ſuch an arduous Enterprize.

The Length of an Epic Poem does not permit me to inſert one here; but I cannot leave the Subject without quoting a few Paſſages from *Homer*, *Virgil*, and *Milton*, to give the Reader a Taſte, as it were, of the innumerable Beauties of their wonderful Performances. That *Epiſode*, wherein *Hector*, before he engages, takes Leave of his Wife *Andromache*, and embraces his young Son *Aſtyanax*, is one of the moſt beautiful and pathetic in the whole *Iliad*, the Poet having there aſſembled all that *Love*, *Grief*, and *Compaſſion* could inſpire, and ſhewn that his Genius was no leſs capable of touching the Heart

Heart with Tenderneſs, than of firing it with Glory. *Hector* not finding *Andromache* at home, is haſtening to the Field, and accidentally meets her at one of the Gates of the City.

Hector this heard, return'd without Delay;
Swift thro' the Town he trod his former Way,
Thro' Streets of Palaces and Walks of State,
And met the Mourner at the *Scæan* Gate.
With Haſte to meet him ſprung the joyful Fair,
His blameleſs Wife, *Action*'s wealthy Heir:
The Nurſe ſtood near, in whoſe Embraces preſt,
His only Hope hung ſmiling at her Breaſt,
Whom each ſoft Charm and early Grace adorn,
Fair as the new-born Star that gilds the Morn.
Silent the Warrior ſmil'd, and pleas'd reſign'd
To tender Paſſions all his mighty Mind:
His beauteous Princeſs caſt a mournful Look,
Hung on his Hand, and then dejected ſpoke;
Her Boſom labour'd with a boding Sigh,
And the big Tear ſtood trembling in her Eye.
Too daring Prince! ah, whither doſt thou run?
Ah too forgetful of thy Wife and Son!
And think'ſt thou not how wretched we ſhall be,
A Widow I, an helpleſs Orphan he!

For

For ſure ſuch Courage Length of Life denies,
And thou muſt fall thy Virtue's Sacrifice.
Greece in her ſingle Heroes ſtrove in vain;
Now Hoſts oppoſe thee, and thou muſt be ſlain!
Oh, grant me, Gods, ere *Hector* meets his Doom,
All I can aſk of Heav'n, an early Tomb!
So ſhall my Days in one ſad Tenor run,
And end with Sorrows as they firſt begun.
No Parent now remains, my Grief to ſhare,
No Father's Aid, no Mother's tender Care.

After having made a pretty long Digreſſion upon the Greatneſs of her paſt Calamities in the Loſs of her Parents and ſeven Brothers, ſhe thus proceeds:

Yet while my *Hector* ſtill ſurvives, I ſee
My Father, Mother, Brethren, all in thee.
Alas! my Parents, Brothers, Kindred, all,
Once more will periſh if my *Hector* fall.
Thy Wife, thy Infant, in thy Danger ſhare:
Oh prove a Huſband's and a Father's Care!
Let others in the Field their Arms employ,
But ſtay my *Hector* here, and guard his *Troy*.

Hector having anſwered *Andromache* in a Manner equally noble and affectionate,

— — — Th' illuſtrious Chief of *Troy*
Stretch'd his fond Arms to claſp the lovely Boy.
The Babe clung crying to his Nurſe's Breaſt,
Scar'd at the dazzling Helm and nodding Creſt.
With ſecret Pleaſure each fond Parent ſmil'd,
And *Hector* haſted to relieve his Child,
The glitt'ring Terrors from his Brows unbound,
And plac'd the beaming Helmet on the Ground:
Then kiſs'd the Child, and lifting high in Air,
Thus to the Gods prefer'd a Father's Pray'r;
O thou, whoſe Glory fills th' æthereal Throne,
And all ye deathleſs Pow'rs, protect my Son!
Grant him, like me, to purchaſe juſt Renown,
To guard the *Trojans*, to defend the Crown,
Againſt his Country's Foes the War to wage,
And riſe the *Hector* of the future Age!
So when, triumphant from ſucceſsful Toils,
Of Heroes ſlain he bears the reeking Spoils,
Whole Hoſts may hail him with deſerv'd Acclaim,
And ſay, This Chief tranſcends his Father's Fame;
While pleas'd amidſt the gen'ral Shouts of *Troy*,
His Mother's conſcious Heart o'erflows with Joy.
He ſpoke, and fondly gazing on her Charms,
Reſtor'd the pleaſing Burden to her Arms:
Soft on her fragrant Breaſt the Babe ſhe laid,
Huſh'd to Repoſe, and with a Smile ſurvey'd.
The troubled Pleaſure ſoon chaſtis'd by Fear,
She mingled with the Smile a tender Tear.

Never

Never (as the excellent Tranſlator obſerves) was a finer Piece of Painting than this. *Hector* extends his Arms to embrace his Child, who, affrighted at the glittering of his Helmet and the Nodding of the Plume, ſhrinks back into the Boſom of his Nurſe. The Chief unbraces his Helmet, lays it on the Ground, takes the Infant in his Arms, lifts him towards Heaven, and offers a Prayer for him to the Gods; then returns him to his Mother *Andromache*, who receives him with a Smile of Pleaſure, but at the ſame Time her Fears for her Huſband make her burſt into Tears. After another ſhort Speech, wherein *Hector* endeavours to allay his Wife's Affliction, and adviſes her to mind her domeſtic Employments, while he obeys the Call of Honour, and acts in the proper Character of a Hero.

— — — The glorious Chief reſumes
His tow'ry Helmet, black with ſhading Plumes;
His Princeſs parts with a prophetic Sigh,
Unwilling parts, and oft reverts her Eye
That ſtream'd at ev'ry Look; then, moving ſlow,
Sought her own Palace, and indulg'd her Woe.

I now come to *Virgil*, who has copied many of *Homer*'s Beauties, and frequently ſurpaſſed the Original. It is not my Buſineſs to enter into a Compariſon between theſe two Poets, or to determine which is the nobleſt and moſt perfect Compoſition of the Kind, the *Iliad* or the *Æneid*. Each Poet has his peculiar Character and Excellencies; and if *Homer* had more *Fire* and Fertility of *Invention*, it is allowed that *Virgil* far exceeded him in the Accuracy of his *Judgement*.—But to purſue our preſent Deſign: The firſt Paſſage I ſhall take from *Virgil*, (I mean from Mr. *Pat*'s excellent Tranſlation) is that noble Deſcription of

of a Storm which *Æolus* raiſes at the Requeſt of *Juno*, in order to deſtroy *Æneas*'s Fleet. The God having pierced with his Spear the Mountain where the Winds were kept in Confinement, they ruſh out with the utmoſt Impetuoſity and Fury.

The Winds, embattled, as the Mountain rent,
Flew all at once impetuous thro' the Vent:
Earth, in their Courſe, with giddy Whirls they ſweep,
Ruſh to the Seas, and bare the Boſom of the Deep:
Eaſt, Weſt, and South, all black with Tempeſts roar,
And roll vaſt Billows to the trembling Shore.
The Cordage cracks; with unavailing Cries
The *Trojans* mourn, while ſudden Clouds ariſe,
And raviſh from their Sight the Splendor of the Skies.
Night hovers o'er the Floods; the Day retires;
The Heav'ns flaſh thick with momentary Fires;
Loud Thunders ſhake the Poles; from ev'ry Place
Grim Death appear'd, and glar'd in ev'ry Face.

The Account of *Neptune*'s appeaſing the Storm, and the Simile introduced

by the Poet on that Occaſion, are likewiſe extremely beautiful.

He ſpoke, and ſpeaking chas'd the Clouds away,
Huſh'd the loud Billows, and reſtor'd the Day.
With his huge Trident the majeſtic God
Clear'd the wild *Syrtes*, and compos'd the Flood:
Then mounted on his radiant Car he rides,
And wheels along the Level of the Tides.
As when Sedition fires th' ignoble Crowd,
And the wild Rabble ſtorms and thirſts for Blood;
Of Stones and Brands a mingled Tempeſt flies,
With all the ſudden Arms that Rage ſupplies:
If ſome grave Sire appears amid the Strife,
In Morals ſtrict and Innocence of Life,
All ſtand attentive, while the Sage controuls
Their Wrath, and calms the Tumult of their Souls.
So did the roaring Deeps their Rage compoſe,
When the great Father of the Floods aroſe.
Rapt by his Steeds, he flies in open Day,
Throws up the Reins, and ſkims the wat'ry Way.

Virgil's Deſcription of the Silence of the Night, in the fourth Book of the *Æneid*, is deſervedly admired, being one of the moſt elegant and natural in the whole Poem. 'Twas

to our Country, and is at leaſt equal to either the *Iliad* or the *Æneid* in all the Beauties that are eſſential to Epic Poetry. As *Milton*'s Genius (ſays Mr. *Addiſon*) was wonderfully turned to the Sublime, his Subject is the nobleſt that could have entered into the Mind of Man. Every Thing that is truely great and aſtoniſhing has a Place in it: The whole Syſtem of the intellectual World; the Chaos, and the Creation; Heaven, Earth, and Hell,

pecially *compound Epithets*, ... he ſeems to have imitated *Homer*. And here let me obſerve, that *Epithets* judiciouſly choſen and properly applied, are ſome of the moſt agreeable Ornaments of Poetry, which without them would be *lifeleſs* and *inſipid*; but then, I ſay, they muſt be uſed with Diſcretion and ſuited to the Nature of the Subject, not forced into the Verſe merely to help out the Meaſure, without any Juſtneſs or Propriety; of which

which Fault, if I am not miſtaken, *Homer* is too often guilty.

As *Milton*'s Poem is written in *Blank Verſe*, he has naturalized ſeveral foreign Modes of Speech, which Rhyme will ſeldom admit of; as placing the Adjective after the Subſtantive, and other Tranſpoſitions. This Turn of Expreſſion is not only agreeable to the Practice of the Ancients, but even in the *Engliſh* Language adds much to the Grandeur and Majeſty of a Poem, when managed with Care and Judgement. The Poet has alſo interſperſed ſeveral old Words throughout his Work, which makes it appear the more venerable, and gives it the greater Air of Antiquity. Upon the Whole, *Milton*'s Stile is admirable, though in ſome Places it has too much Stiffneſs and Obſcurity.—But let him ſpeak for himſelf.

In

In the firſt Book of this Poem, after the dreadful Overthrow and Fall of the Angels from Heaven, we have a Deſcription of *Satan*'s Poſture on the burning Lake, his riſing from it, and his Shield and Spear, which is an Inſtance of the Poet's lofty Imagination, and ſufficient to ſtrike Terror into the Mind of the Reader.

Thus *Satan* talking to his neareſt Mate,
With Head up-lift above the Wave, and Eyes
That ſparkling blaz'd, his other Parts beſide
Prone on the Flood, extended long and large,
Lay floating many a Rood———
Forthwith upright he rears from off the Pool
His mighty Stature; on each Hand the Flames
Driv'n backward ſlope their pointing Spires, and
roll'd
In Billows, leave i' th' Midſt a horrid Vale.
Then with expanded Wings he ſteers his Flight
Aloft, incumbent on the duſky Air
That felt unuſual Weight———
— — — His pond'rous Shield,
Ethereal Temper, maſſy, large, and round,
Behind him caſt; the broad Circumference
Hung on his Shoulders like the Moon, whoſe Orb
Thro'

Thro' Optic Glaſs the *Tuſcan* Artiſts view
At Ev'ning, from the Top of *Feſole*,
Or in *Valderno*, to deſcry new Lands,
Rivers, or Mountains, on her ſpotted Globe.
His Spear (to equal which the talleſt Pine,
Hewn on *Norwegian* Hills to be the Maſt
Of ſome great Admiral, were but a Wand)
He walk'd with, to ſupport uneaſy Steps
Over the burning Marl——

Satan's Speech to the Sun is one of the fineſt that is aſcribed to him in the whole Poem, the Opening of which is very bold and noble.

O thou, that with ſurpaſſing Glory crown'd
Look'ſt from thy ſole Dominion like the God
Of this new World; at whoſe Sight all the Stars
Hide their diminiſh'd Heads; to thee I call,
But with no friendly Voice; and add thy Name,
O *Sun*! to tell thee how I hate thy Beams,
That bring to my Remembrance from what State
I fell, how glorious once above thy Sphere.

The Deſcription of *Satan* preparing himſelf for Combat is truely ſublime, and equal to that of *Diſcord* in *Homer*, or of *Fame* in *Virgil*.

—*Satan*

— — — — *Satan* alarm'd,
Collecting all his Might, dilated ſtood,
Like *Teneriff*, or *Atlas*, unremov'd:
His Stature reach'd the Sky, and on his Creſt
Sat Horror plum'd — — —

But perhaps there is not a greater Inſtance of Sublimity in the whole Poem (as an excellent Critic has obſerved) than where the *Meſſiah* is repreſented at the Head of his Angels, as calming the Confuſion of the *Chaos*, riding into the Midſt of it, and drawing the firſt Out-line of the Creation.

On heav'nly Ground they ſtood, and from the Shore
They view'd the vaſt immeaſurable Abyſs,
Outrageous as a Sea, dark, waſteful, wild;
Up from the Bottom turn'd by furious Winds
And ſurging Waves, as Mountains to aſſault
Heav'n's Height, and with the Center mix the Pole.
Silence, ye troubled Waves, and thou Deep, Peace!
Said then th' omnific Word, *your Diſcord end:*
Nor ſtay'd; but on the Wings of Cherubim
Uplifted,

Uplifted, in paternal Glory rode
Far into *Chaos*, and the World unborn;
For *Chaos* heard his Voice. Him all his Train
Follow'd in bright Proceſſion, to behold
Creation, and the Wonders of his Might.
Then ſtay'd the fervid Wheels, and in his Hand
He took the golden Compaſſes, prepar'd
In God's eternal Store to circumſcribe
This Univerſe, and all created Things.
One Foot he center'd, and the other turn'd
Round, through the vaſt Profundity obſcure;
And ſaid, *Thus far extend, thus far thy Bounds,*
This be thy juſt Circumference, O World!

The *Meſſiah*'s Return into Heaven, after having finiſhed his great Work of Creation, is repreſented with the ſame wonderful Sublimity both of Sentiments and Expreſſion.

— — — The Creator from his Work
Deſiſting, tho' unwearied, up return'd,
Up to the Heav'n of Heav'ns, his high Abode,
Thence to behold this new-created World,
Th' Addition of his Empire, how it ſhew'd
In Proſpect from his Throne, how good, how fair,
Anſw'ring his great Idea: Up he rode,

Follow'd

Follow'd with Acclamation, and the Sound
Symphonious of ten thouſand Harps, that tun'd
Angelic Harmonies ; the Earth, the Air
Reſounding — — — —
The Heav'ns and all the Conſtellations rung,
The Planets in their Station liſt'ning ſtood,
While the bright Pomp aſcended jubilant.
Open, ye everlaſting Gates, they ſung,
Open, ye Heav'ns, your living Doors ; let in
The great Creator from his Work return'd
Magnificent, his ſix Days Work, a World !

The Deſcription of *Adam* and *Eve* in their State of Innocence, as they firſt appeared to *Satan*, is exquiſitely drawn; and well might the Poet repreſent the fallen Angel as gazing upon this happy Pair with Aſtoniſhment and Envy.

Two of far nobler Shape, erect and tall,
God-like erect ! with native Honour cled,
In naked Majeſty, ſeem'd Lords of all ;
And worthy ſeem'd ; for in their Looks divine
The Image of their glorious Maker ſhone,
Truth, Wiſdom, Sanctitude ſevere and pure ;
Severe, but in true filial Freedom plac'd :
For Contemplation *he* and Valour form'd,

For

For Softneſs *ſhe* and ſweet attractive Grace;
He for God only, *ſhe* for God in him.
His fair large Front, and Eye ſublime, declar'd
Abſolute Rule; and Hyacinthin Locks
Round from his parted Forelock manly hung
Cluſt'ring, but beneath his Shoulders broad.
She, as a Veil, down to her ſlender Waiſt
Her unadorned golden Treſſes wore
Diſhevel'd, but in wanton Ringlets wav'd.
So paſs'd they naked on, nor ſhun'd the Sight
Of God or Angel, for they thought no Ill:
So Hand in Hand they paſs'd, the loveliеſt Pair
That ever ſince in Love's Embraces met.

After the Fall of our firſt Parents from their State of Innocence and Happineſs, the Poet has filled their Speeches with ſuch Sentiments as not only intereſt the Reader in their Afflictions, but raiſe in him the moſt melting Paſſions of Humanity and Commiſeration. Who can forbear ſympathizing with *Adam* in his Diſtreſs, whilſt he wiſhes for Death, and bewails his Exiſtence?

—Why

— — — — — Why delays
His Hand to execute, what his Decree
Fix'd on this Day? Why do I over-live?
Why am I mock'd with Death, and lengthen'd out
To deathleſs Pain? How gladly would I meet
Mortality, my Sentence, and be Earth
Inſenſible! how glad would lay me down,
As in my Mother's Lap! There ſhould I reſt
And ſleep ſecure; his dreadful Voice no more
Would thunder in my Ears; no Fear of worſe
To me and to my Offspring would torment me
With cruel Expectation — — —

The Complaint of *Eve* upon hearing that ſhe was to be removed from the *Garden of Paradiſe*, is particularly beautiful; the Thoughts being full of Softneſs, and ſuitable to a Woman's Character.

Muſt I then leave thee, *Paradiſe*? thus leave
Thee, native Soil, theſe happy Walks and Shades,
Fit Haunt of Gods? where I had Hope to ſpend
Quiet, tho' ſad, the Reſpite of that Day
That muſt be mortal to us both. O Flow'rs,
That never will in other Climate grow,
My early Viſitation, and my laſt

At

At Ev'n, which I bred up with tender Hand
From the firſt op'ning Bud, and gave you Names;
Who now ſhall rear you to the Sun, or rank
Your Tribes, and water from th' ambroſial Fount?
Thee, laſtly, nuptial Bow'r, by me adorn'd
With what to Sight or Smell was ſweet; from thee
How ſhall I part, and whither wander down
Into a lower World, to this obſcure
And wild? How ſhall we breathe in other Air
Leſs pure, accuſtom'd to immortal Fruits?

The Speech of *Adam* upon the ſame Occaſion abounds with Sentiments equally moving, but of a more maſculine and elevated Turn. The following Paſſage in it is remarkably ſublime and poetical.

This moſt afflicts me, that departing hence
As from his Face I ſhall be hid, depriv'd
His bleſſed Count'nance. Here I could frequent,
With Worſhip, Place by Place where he vouchſaf'd
Preſence divine, and to my Sons relate,
On this Mount he appear'd, under this Tree
Stood viſible, among theſe Pines his Voice
I heard, here with him at this Fountain talk'd:
So many grateful Altars I would rear

Of graſſy Turf, and pile up every Stone
Of Luſtre from the Brook, in Memory
Or Monument to Ages, and thereon
Offer ſweet-ſmelling Gums, and Fruits, and
Flow'rs.
In yonder nether World where ſhall I ſeek
His bright Appearances, or Footſteps trace?
For tho' I fled him angry, yet recall'd
To Life prolong'd, and promis'd Race, I now
Gladly behold tho' but his utmoſt Skirts
Of Glory, and far off his Steps adore.

I have now done with *Milton*; but I beg Leave (tho' perhaps it may ſeem foreign to the preſent Purpoſe) to cite one Paſſage from another of our Countryman, I mean Mr. *Thomſon*, who has happily imitated the Stile and Numbers of *Milton*, as well as the Beauty and Sublimity of his Sentiments. In his Poem called *Summer*, he thus finely deſcribes the Pleaſures of the Morning, and the Riſing of the Sun.

Falſely luxurious, will not *Man* awake;
And, ſpringing from the Bed of Sloth, enjoy

The

The cool, the fragrant, and the ſilent Hour,
To Meditation due, and ſacred Song?
For is there ought in Sleep can charm the Wiſe?
To lie in dead Oblivion, loſing half
The fleeting Moments of too ſhort a Life?
Total Extinction of th' enlighten'd Soul!
Or elſe to fev'riſh Vanity alive,
Wilder'd and toſſing thro' diſtemper'd Dreams?
Who would in ſuch a gloomy State remain
Longer than Nature craves, when ev'ry Muſe
And ev'ry blooming Pleaſure wait without,
To bleſs the wildly devious Morning Walk?
But yonder comes the powerful King of Day
Rejoicing in the Eaſt. The leſs'ning Cloud,
The kindling Azure, and the Mountain's Brow
Illum'd with fluid Gold, his near Approach
Betoken glad. Lo! now apparent all,
Aſlant the dew-bright Earth, and colour'd Air,
He looks in boundleſs Majeſty abroad;
And ſheds the ſhining Day, that burniſh'd plays
On Rocks, and Hills, and Tow'rs, and wand'ring Streams,
High-gleaming from afar. Prime Chearer, Light!
Of all material Beings firſt and beſt!
Efflux divine! Nature's reſplendent Robe!
Without whoſe reſting Beauty all were wrapt
In uneſſential Gloom: And thou, O Sun!

Soul of ſurrounding Worlds, in whom beſt ſeen
Shines out thy Maker, may I ſing of thee!

Thus I have gone through the Taſk I propoſed to myſelf, and have endeavoured to give the Reader ſome Idea of every Species of Poetry that is worth his Notice. As to the *Acroſtic*, and *Echo*, and ſuch Kinds of falſe Wit, it would be ſpending Time to no Purpoſe to ſay any Thing about them.

A DICTIONARY OF RHYMES.

AB *vel* ABE
BAbe, s
blab, v
crab, s
drab, s
ſtab, v
ACE *vel* AYS
baſe, s
bays, s
brays, v
blaze, v
brace, s
caſe, s
chaſe, s
chaiſe, s
dace, s
days, s
face, s
frays, s
flays, v
gaze, v
glaze, v
graze, v
grace, s
lace, s
lace, v
maze, s
mace, s
pace, s
place, s
plays, s
pays, v
prays, v

race, s
raiſe, v
raze, v
rays, s
ſays, v
ſlays, v
ſtays, v
ſtrays, v
ſprays, s
ſpace, s
ſways, s
be-trays, v
trace, s
ways, s

ACK

back, s
black, adj
brack, s
clack, s
crack, v
hack, v
jack, s
knack, s
lack, v
pack, v
quack, v
rack, v
rack, s
ſack, s
ſlack, adj
ſtack, v
tack, v
thwack, v
track, s
wrack, s

AD

add, v
bad, adj
bad, v
clad, part
gad, v
glad, adj
had, v
lad, s
mad, adj
pad, s
plad, s
ſad, adj
ſtead, s
ſwad, s

ADE

aid, s
blade, s
braid, v
up-braid, v
fade, v
a-fraid, adj
flay'd, v
fray'd, v
jade, s
lade, v
laid, part
lead, v
made, part
maid, s
neigh'd, v
pay'd, v
play'd, v
pray'd, v
ſaid, v
ſhade, s
ſpade, s
ſtay'd, v
ſtaid, v
ſtray'd, v
ſway'd, v
trade, s
wade, v
weigh'd,

weigh'd, v

AFE *vel* AFF

chafe, v
chaff, s
draft, s
half, s
laugh, v
quaff, v
raff, s
ſafe, adj
ſtaff, s
epi-taph, s

AFT

chaf't, v
craft, s
graft, s
graft, v
haft, s
laugh't, v
quaff't, v
ſhaft, s
waft, v

AG

bag, s
brag, v
cag, s
crag, s
drag, v
fag, v
flag, v
gag, v
hag, s
lag, v
nag, s
quag, s
plague, s
rag, s
ſtag, s
wag, v
wag, s

AGE

paren-tage, s
badge, s
cage, s
gauge, v
en-gage, v
page, s
pilgrim-age, s
pupil-age, s
rage, s
rage, v
ſage, adj
ſage, s
ſtage, s
aſ-ſwage, v
wage, v

AY

aye, adj
bay, adj
bray, v
de-cay, s
clay, s
day, s
dray, s
flay, v
fray, s
gay, adj
grey, adj
hay, s
fay, s
lay, s
de-lay, s
May, s
may, v
nay, adv
pay, v
play, s
pray, v

quay,

quay, s
ray, s
ar-ray, v
ſay, v
ſlay, v
ſtay, v
ſtray, v
ſpray, s
ſway, v
tray, s
be-tray, v
way, s
whey, s
be-wray, v

AKE

ache, s
bake, v
blake, adj
brake, v
cake, s
drake, s
flake, s
lake, s
make, v
o-pake, adj
quake, v
rake, v
ſake, s
for-ſake, v
ſhake, v
ſlake, v
ſpake, v
ſtake, s
take, v
miſ-take, v
be-take, v
under-take, v
over-take, v
wake, v

ALE

ale, s
bail, s
bale, s
dale, s
ſail, v
flail, s
frail, adj
gale, s
goal, s
hale, v
hail, v
ex-hale, v
male, s
mail, s
nail, s
pail, s
pale, adj
quail, s
rail, v
rail, s
ſail, v
ſale, s
ſcale, s
ſcale, v
ſnail, s
ſtale, adj
en-tale, v
tail, s
re-tail, v
veil, s
vale, s
a-vail, v
pre-vail, v
wail, v
be-wail, v

ALL

awle, s
ball, s
bawl,

bawl, v
brawl, v
call, v
caul, s
crawl, v
fall, v
Gaul, s
gall, s
gall, v
hall, s
haul, v
pall, v
paul, s
ſhall, v
ſmall, adj
ſprawl, v
ſtall, s
tall, adj
thrall, v
wall, s
whale, s
yawl, s

ALD

bald, adj
brawl'd, v
call'd, v
crawl'd, v
gall'd, v
maul'd, v
pall'd, v
en-thrall'd, v

AILD

bail'd, v
fail'd, v
hail'd, v
hal'd, v
ex-hal'd, v
nail'd, v
im-pal'd, v
rail'd, v
ſail'd, v
en-tail'd, v
re-tail'd, v
trail'd, v
veil'd, v
pre-vail'd, v
be-wail'd, v

ALF

calf, s
half, s

ALK

baulk, v
chalk, s
ſtalk, v
talk, v
walk, v

ALM

alm, s
balm, s
calm, adj
helm, s
palm, s
pſalm, s
qualm, s

ALT

fault, s
ex-alt, v
halt, v

ALS

elſe, adj
balls, s
bales, s
bails, v
calls, v
bawls, v
brawls, v
crawls, v
falls, v

falſe,

falſe, adj
mauls, v
palls, v
ſprawls, v
ſtalls, s
en-thralls, v

ALVE

calve, v
halve, v
ſalve, s
ſtarve, v

AM

am, v
cham, s
clam, v
cram, v
dam, s
dram, s
ham, s
ram, s

AME

blame, s
came, v
claim, s
dame, s
fame, s
flame, s
frame, s
game, v
lame, adj
maim, v
name, s
ſame, adj
tame, adj
ſhame, s

AN

Ann, s
ban, s
bran, s
can, v
cann, s
fan, v
fan, s
man, s
pan, s
ſcan, v
ſpan, s
ſwan, s
tan, v
than, adv
van, s
wan, adj

ANCE

radi-ance, s
dalli-ance, s
reli-ance, s
chance, s
dance, v
France, s
glance, v
lance, s
prance, v
igno-rance, s
deliver-ance, s
en-trance, s
in-hance, v
counte-nance, s
mainte-nance, s
utter-ance, s
rid-dance, s

AND

and, adv
band, s
brand, s
fann'd, v
bland, adj
grand, adj
hand, s
land,

land, s
ſand, s
ſcan'd, v
ſpan'd, v
ſtand, v
ſtand, s
with-ſtand, v
under-ſtand, v
under-hand, v
ſtrand, v
tan'd, v
wand, s

ANE

bane, s
blain, s
brain, s
cane, s
crane, s
Dane, s
diſ-dain, v
deign, v
feign, v
drain, v
pro-fane, v
a-gain, adv
ſane, s
grain, s
lane, s
main, adj
pain, s
pane, s
plain, s
plane, v
com-plain, v
rain, s
reign, v
ar-raign, v
ſlain, part
ſtain, v
ſtrain, v
ſprain, v
con-ſtrain, v
ſwain, s
enter-tain, v
ab-ſtain, v
con-tain, v
re-tain, v
de-tain, v
ob-tain, v
ſuſ-tain, v
main-tain, v
train, v
re-ſtrain, v
wane, s
wain, s

AMP

camp, s
champ, v
cramp, v
damp, adj
lamp, s
ſtamp, v
vamp, v

ANCH

blanch, v
branch, s
hanch *vel*
haunch, s
launch, v
ſtanch, v
ſtanch, adj

ANG

bang, v
fang, s
gang, s
hang, v
pang, s
ſang, v
ſprang,

ſprang, v
ſtang, v
twang, s

ANGE

change, s
ex-change, s
grange, s
mange, s
range, v
ſtrange, a
e-ſtrange, v

ANK

bank, s
mounte-bank, s
blank, adj
drank, v
flank, s
frank, s
frank, adj
lank, adj
prank, s
rank, s
ſank, v
ſhank, s
ſlank, v
ſtank, v
thank, v

ANT

ant, s
aunt, s
cant, s
can't, v
re-cant, v
chant, v
en-chant, v
daunt, v
flaunt, v
grant, v
haunt, v
pant, v
plant, v
rant, v
taunt, v
vaunt, v
want, v

AINT

faint, adj
paint, v
plaint, s
com-plaint, s
ac-quaint, v
ſaint, s

AP

cap, s
chap, s
clap, s
thunder-clap,
flap, s
gap, s
hap, s
lap, s
map, s
nap, s
pap, s
rap, s
ſlap, s
ſnap, v
ſcrap, s
ſtrap, v
tap, v
trap, s
en-trap, v
wrap, v

APE

ape, s
crape, s
gape, v
grape, s
nape,

nape, s
rape, s
e-ſcape, v
ſcrape, s
ſhape, s
tape, s

APS

caps, s
chaps, s
claps, s
re-lapſe, v

APT

apt, adj
chap't, par
clap't, p
flap't p
lap't, p
rap't, p
ſhap'd, p
ſlap't, p
ſnap'd, p
en-trap't, p
wrap't, p

AR

bar, s
bar, v
car, s
far, adv
jar, s
jar, v
mar, v
ſcar, s
ſpar, s
ſtar, s
tar, s
war, s

ARE

are, v
bare, adj
bear, s
care, s
chair, s
dare, v
fare, s
fare, v
fair, adj
glare, v
hair, s
hare, s
mare, s
pair, s
pair, v
pare, v
com-pare, v
im-pair, v
re-pair, v
play'r, s
pray'r, s
rare, adj
ſhare, s
ſhare, v
ſnare, s
en-ſnare, v
ſpare, or
thin, adj
ſpare, or
unwant-
ed, adj
ſpare, v
ſquare, v
ſquare, s
ſtare, v
ſwear, v
tare, s
wear, v
ware, s

ARB

barb, v
garb,

garb, s
ARCH
arch, s
arch, adj
march, v
parch, v
ſearch, v
ſtarch, s
ARD
bard, s
bar'd, v
card, s
car'd, v
dar'd, v
far'd, v
glar'd, v
guard, s
hard, adj
heard, v
jarr'd, v
lard, s
par'd, v
ſcar'd, v
ſtar'd, v
ſhar'd, v
ſnar'd, v
en-ſnar'd, v
ſpar'd, v
de-ſpair'd, v
ſquar'd, v
ſtarr'd, v
tarr'd, v
ward, *vel* tribus, s
ward, or a minor, s
re-ward, v
yard, s
ARF
dwarf, s
ſcarf, s
warf, s
wharf, s
ARGE
barge, s
charge, s
charge, v
large, adj
marge, s
ſerge, s
targe, s
verge, s
ARK
ark, s
bark, s
bark, v
clerk, s
dark, adj
hark, v
lark, s
mark, v
park, s
quirk, s
ſhark, s
ſpark, s
ſtark, adj
ARLE
marl, s
parle, s
ſnarl, v
ARM
arm, s
balm, s
charm, s
charm, v
farm, s
harm, s
a-larm, s
ſwarm,

ſwarm, v
warm, adj
ARN
barn, s
darn, v
fern, s
learn, v
ſtern, s
warn, v
yarn, s
ARP
carp, s
harp, s
ſharp, adj
warp, v
ARS
bars, v
cars, s
dares, v
fares, v
fairs, s
farce, s
ſcarce, adv
mars, v
ARSH
harſh, adj

marſh, s
ART
art, s
cart, s
dart, s
heart, s
mart, s
part, s
part, v
quart, s
ſmart, v
tart, s
thwart, v
wart, s
ARTH
dearth, s
earth, s
girth, s
hearth, s
ſwarth, s
ARV, *vide* ERVE
ASS
aſs, s
braſs, s
baſs, s

claſs, s
glaſs, s
graſs, s
laſs, s
maſs, s
paſs, s
paſs, v
has, v
ſparrow-graſs, s
was, v
ASH
aſh, s
caſh, s
claſh, v
craſh, v
daſh, v
flaſh, v
gaſh, s
haſh, v
maſh, v
gnaſh, v
plaſh, v
quaſh, v
raſh, s
raſh, adj
ſaſh, s

flaſh, v
ſwaſh, v
thraſh, v
traſh, s
waſh, v
ASK
aſk, v
baſk, v
caſk, s
flaſk, s
maſk, s
taſk, s
ASP
aſp, s
claſp, v
craſp, v
gaſp, v
graſp, v
haſp, v
raſp, v
waſp, s
AST
blaſt, s
caſt, s
caſt, part
chaſte, adj
eaſt, s
faſt, v
a-ghaſt, adj
haſt, v
laſt, v
laſt, adj
laſt, s
maſt, s
paſt, part
vaſt, adj
waſt, v
AT
at, adv
bat, s
brat, s
cat, s
chat, s
fat, s
fat, adj
flat, adj
gat, v
hat, s
mat, s
gnat, s
pat, v
rat, s
ſquat, adj
that, adj
vat, s
what, adj
ATE
bait, v
a-bate, v
deli-cate, adj
date, s
fate, s
gate, s
gait, s
grate, s
grate, v
hate, v
hate, s
late, adv
re-late, v
mate, s
pate, s
plate, s
prate, v
rate, s
conſe-crate, v
ſate, adj
ſlate, s
ſtate,

ſtate, s
ſtrait, adj
tete-a-tete, adv
weight, s
wait, v

ATCH

catch, v
ſcratch, v
hatch, s
latch, s
match, s
match, v
patch, s
diſ-patch, v
ſnatch, v
thatch, v
watch, v

ATH

bath, s
faith, s
hath, v
lath, s
path, s
wrath, s

AVE

brave, adj
cave, s
clave, v
crave, v
drave, v
gave, v
miſ-gave, v
grave, s
have, v
knave, s
lave, v
nave, s
pave, v
rave, v
ſave, v
ſhave, v
ſtrave, v
ſlave, s
ſtave, s
wave, v
thrave, v

AW

awe, s
claw, s
craw, s
daw, s
draw, v

flaw, s
haw, s
jaw, s
law, s
maw, s
gnaw, v
paw, s
raw, adj
ſaw, v
ſaw, v
ſaw, s
ſpaw, s
ſtraw, s
thaw, s

AWD

aw'd, v
baw'd, s
claw'd, v
fraud, s
laud, s
ap-plaud, v
thaw'd, v

AWN

brawn,
dawn, s
drawn, p
fawn,

fawn, v
fawn, s
gnawn, p
lawn, s
pawn, s
pawn, v
prawn, s
ſawn, p
ſpawn, s
yawn, v

AX

ax, s
flax, s
lax, adj
re-lax, adj
re-lax, v
tax, s
tax, v
wax, s
wax, v

EA

flea, s
fee, s
flee, v
free, v
glee, s
key, s
lee, s
knee, s
pea, s
plea, s
ſea, s
yea, adv

EACE

ceaſe, v
de-ceaſe, s
fleas, s
fleece, s
fleece, v
geeſe, s
eaſe, s
in-creaſe, v
de-creaſe, v
greaſe, s
leaſe, s
niece, s
peace, s
pleaſe, v
pleas, s
ſeas, s
ſeize, v
teaſe, v
theſe, adj
wheze, v

EACH

beach, s
bleach, v
breech, s
breach, s
leach, s
peach, s
im-peach, v
preach, v
reach, s
reach, v
ſpeech, s
teach, s

EAD

bead, s
bleed, v
breed, v
bread, s
creed, s
dead, p
deed, s
dread, v
feed, v
freed, p
flead,

flead, p
glead, s
head, s
heed, v
knead, v
lead, v
miſ-lead, v
mead, s
plead, v
read, v
reed, s
ſhead, s
ſhread, s
ſpread, v
ſtead, s
tread, v
weed, s

EAF

beef, s
brief, adj
deaf, adj
leaf, s
ſheaf, s

EAK

beak, s
bleak, adj
break, v
creek, v
creek, s
freak, s
leak, s
leek, s
meek, adj
peak, s
ſpeak, v
ſteak, s
ſneak, v
ſqueak, v
ſtreak, v
weak, adj
wreak, v

EAL

deal, v
feel, v
heel, s
heal, v
keal, s
con-geal, v
meal, s
peal, s
peel, v
ſeal, s
ſqueal, v
ſteal, v
teal, s
veal, s
re-veal, v
weal, s
wheel, s
wheal, s
zeal, s

EAM

beam, s
cream, s
deem, v
dream, s
fleam, s
gleam, v
leam, v
ſu-preme, adj
ream, s
ſeam, s
ſcream, v
ſtream, s
ſteam, s
team, s
theme, s
ex-treme, adj

EAN
bean, s
been, v
clean, adj
deign, v
dean, s
glean, v
green, adj
lean, adj
lean, v
mean, v
mien, s
mean, adj
quean, s
ſeen, part
ſkean, s
ſkreen, v
ſpleen, s
ſ gh-teen, adj
wean, v
yean, v
EAP
creep, v
deep, adj
cheap, adj
heap, s
leap, v
reap, v
ſteep, v
ſweep, v
ſheep, s
weep, v
EAR
bear, s
bear, v
blear, adj
chear, s
clear, adj
dear, adj
deer, s
ear, s
fear, s
flear, v
gear, s
hear, v
jeer, v
lear, v
mear, s
near, adj
near, v
pear, s
ap-pear, v
peer, s
rear, s
ſear, v
ſeer, s
ſheer, v
ſmeer, v
be-ſmear, v
ſneer, s
ſpear, s
ſteer, v
ſteer, s
ſwear, v
tear, s
tear, v
there, adv
wear, v
were, v
where, adv
year, s
EAST
beaſt, s
breaſt, s
dreſt, part
eaſt, s
leaſt, adv
yeaſt, s

EAT

EAT
beat, v
bleat, v
de-ceit, s
cheat, s
cheat, v
feat, s
fleet, s
gleet, s
greet, v
great, adj
heat, s
meat, s
neat, adj
peat, s
pleat, v
ſeat, s
ſtreet, s
ſheet, s
ſweet, adj
ſweat, v
teat, s
treat, s
threat, s
in-treat, v
wheat, s
re-peat, v
re-treat, s
EATH
breath, s
death, s
heath, s
ſheath, s
wreath, s
EAVE
beave, s
ſemi-brieve, s
cleave, v
de-ceive, v
heave, v
leave, v
be-reave, v
ſieve, s
ſleave, s
ſheave, v
weave, v
EB
ebb, v
neb, s
web, s

ECK
beck, s
check, v
deck, s
deck, v
neck, s
peck, s
peck, v
ſpeck, s
EC'T
check't, p
re-flect, v
neg-lect, v
cor-rect, v
ar-rect, adj
e-rect, adj
di-rect, v
peck't, p
circum-ſpect, a
re-ſpect, s
deck'd, p
pro-tect, v
de-tect, v
recol-lect, v
re-ject, v
de-ject,

de-ject, v
ſect, s
in-ſect, s
dia-lect, s
archi-tect, s
ef-fect, s

ED

bed, s
bled, v
bred, v
bread, s
dead, adj
dread, s
fled, v
fed, v
head, s
led, v
Ned, s
red, adj
read, v
ſhed, s
ſtead, v
ſped, v
ſpread, v
ſhread, v
thread, s
tread, v
wed, v

EDGE

edge, s
hedge, s
ledge, s
al-ledge, v
pledge, s
ledge, s
wedge, s

EE

be, v
de-cree, v
dree, adj
fee, s
flee, v
free, adj
free, v
glee, s
a-gree, v
de-gree, s
he, adj
knee, s
lee, s
me, pron
ſee, v
ſea, s
tea, s
tree, s
three, adj
thee, pron
we, pron
ye, pron

EECE

bees, s
breeze, s
cheeſe, s
creaſe, s
de-crees, s
fees, s
geeſe, s
freeze, v
greaſe, s
fleece, s
fleece, v
knees, s
leaſe, s
lees, s
neice, s
peace, s
pleaſe, v
ſees, s
ſeas,

ſeas, s
ſneeze, v
ſqueeze, v
teas, s
trees, s
wheeze, v

EECH

beech, s
bleach, v
breach, s
breech, s
creech, s
leach, s
peach, s
preach, v
im-peach, v
reach, s
reach, v
be-ſeech, v
ſpeech, s
teach, v

EED

bead, s
bleed, v
breed, v
cede, v
de-creed, p
deed, s
in-deed, adv
dread, v
feed, v
feed, p
freed, p
a-greed, p
heed, v
mead, s
need, s
plead, v
read, v
reed, s
ſeed, s
ſpeed, s
ſteed, s
tread, v
Tweed, s

EEF

beef, s
brief, adj
chief, adj
deaf, adj
feif, s
grief, s
be-lief, s
re-lief, s
leaf, s
thief, s

EEK

beak, s
bleak, adj
break, v
cheek, s
creek, s
Greek, s
leek, s
meek, adj
ſeek, v
ſhriek, v
ſleek, adj
ſteak, s
ſqueak, v
tweek, v
week, s

EEL

deal, v
deal, s
eel, s
feel, v
heel, s
keel,

keel, s
meal, s
kneel, v
peal, s
peel, v
reel, v
reel, s
ſeal, s
ſteal, v
teal, s
weal, s
wheel, s

EEM

beam, s
cream, s
deem, v
dream, v
re-deem, v
fleam, s
gleam, v
ſu-preme, adj
ream, s
ſeem, v
be-ſeem, v
ſteam, s
ſtream, s
team, s
teem, v
eſ-teem, v

EEN

bean, s
been, v
dean, s
mean, v
mien, s
queen, s
quean, s
ſeen, v
ſkean, s
ſkreen, v
green, adj
keen, adj
ſpleen, s
eigh-teen, adj
wean, v

EEP

creep, v
deep, adj
keep, v
leap, v
peep, v
reap, v
ſheep, s
ſleep, v
ſteep, v
ſweep, v
weep, v

EET

be't, v
feet, s
fleet, s
gleet, s
greet, v
great, adj
heat, s
meet, adj
meet, v
neat, adj
peat, s
pleat, v
ſeat, s
ſheet, s
ſleet, s
ſtreet, s
ſweet, adj

EETH

ſeeth, v
teeth, s

EEVE

EEVE
beeve, s
at-chieve, v
cleave, v
grieve, v
leave, v
re-lieve, v
be-lieve, v
re-prieve, v
ſhrieve, s

EFT
cleft, p
left, p
left, adj
be-reft, p

EG
beg, v
dreg, s
egg, s
leg, s
peg, s

EL
bell, s
re-bel, v
cell, s
dwell, v
ell, s
fell, v
hell, s
knell, s
mell, s
ex-pel, v
com-pel, v
re-pel, v
quell, v
ſhell, s
ſmell, s
ſpell, s
ſpell, v
ſwell, v
tell, v
well, adv
yell, v

ELD
dwell'd, p
fell'd, p
field, s
geld, v
held, p
quell'd, p
ſpell'd, p
ſwell'd, p
wield, v
ſhield, v
ſhell'd, p
yield, v

ELCH
belch, v
Welch, s

ELF
delf, s
pelf, s
ſelf, s
ſhelf, s

ELM
elm, s
film, s
helm, s
realm, s
over-whelm, v

ELT
belt, s
dealt, v
dwelt, v
felt, v
gelt, v
melt, v
knelt, v
pelt,

pelt, v
ſmelt, v
ſpelt, v
welt, s

ELTH

health, s
ſtealth, s
wealth, s

ELVE

delve, v
ſhelve, v

EM

con-demn, v
gem, s
hem, v
ſtem, v
ſtem, s

EN

Ben, s
den, s
fen, s
hen, s
ken, s
men, s
pen, s
ſken, v
ten, adj
then, adv
when, adv
wren, s

ENCE

inno-cence, s
de-fence, s
con-ſcience, s
of-fence, s
frankincence, s
dili-gence, s
influ-ence, s
exi-gence, s
negli-gence, s
indi-gence, s
hence, adv
excel-lence, s
com-mence, v
im-menſe, adj
ex-pence, s
recom-pence, v
pence, s
elo-quence, s
circumference,
confe-rence, s
eſ-ſence, s
quint-eſſence, s
tenſe, s
pre-tence, s
thence, adv
whence, adv

ENCH

bench, s
drench, v
clench, v
french, adj
quench, v
ſtench, s
tench, s
trench, s
wench, s
wrench, v

END

bend, v
blend, v
tran-ſcend, v
de-ſcend, v
conde-ſcend, v
de-fend, v
of-fend, v
friend, s
be-friend, v

appre-

appre-hend, v
compre-hend, v
repre-hend, v
lend, v
mend, v
com-mend, v
recom-mend, v
ex-pend, v
rend, v
ſend, v
ſpend, v
tend, v
at-tend, v
in-tend, v
ex-tend, v
con-tend, v
vend, v

ENGTH

length, s
ſtrength, s

ENT

bent, v
ac-cent, s
aſ-ſcent, s
de-ſcent, s
inno-cent, adj
dent, s
in-dent, v
negli-gent, adj
indi-gent, adj
dili-gent, adj
Kent, s
lent, v
commandment
meant, v
argu-ment, s
pent, v
re-pent, v
elo-quent, adj
ſpent, v
ſent, v
pre-ſent, v
repre-ſent, v
aſ-ſent, v
con-ſent, v
diſ-ſent, v
re-ſent, v
tent, s
in-tent, s
con-tent, adj
ex-tent, s
at-tent, adj
Trent, s
vent, s
e-vent, s
in-vent, v
con-vent, s
circum-vent, v
under-went, v

EP

crep, v
ſkep, s
ſtep, v
ſtep, s

EPT

crept, v
kept, v
leapt, v
ſtept, v
ſwept, v

ER

de-fer, v
re-fer, v
pre-fer, v
in-ter, v
de-ter, v
her, pr
myrrh, s

fir,

fir, s
fir, s
ERB
curb, v
herb, s
verb, s
ſu-perb, adj
ERCE
fierce, adj
hearſe, s
re-hearſe, v
a-merſe, v
im-merſe, v
pierce, v
tierce, s
theirs, pr
verſe, s
con-verſe, adj
in-verſe, adj
re-verſe, adj
uni-verſe, s
ERCH
birch, s
perch, v
perch, s
ſearch, v

ERD
beard, s
bird, s
chear'd, v
clear'd, v
en-dear'd, v
fear'd, v
fleer'd, v
herd, s
heard, v
jeer'd, v
ap-pear'd, v
ſheer'd, v
ſteer'd, v
ERGE
dirge, s
ſurge, s
verge, s
ERK
clerk, s
jerk, s
lurk, v
quirk, s
ſmirk, v
ERL
earl, s

churl, s
girl, s
pearl, s
whirl, v
twirl, v
ERM
ſperm, s
firm, adj
term, s
worm, s
ERN
diſ-cern, v
con-cern, v
learn, v
fern, s
ſpurn, v
turn, v
yearn, v
earn, v
churn, v
ERS
bears, v
bears, s
cheers, v
clears, v
en-dears, v

fears,

fears, s
fleers, v
jeers, v
her's, pr
lears, v
pears, s
peers, s
ſeers, v
ſheers, v
ſmears, v
be-ſmears, v
ſpears, s
ſteers, v
ſtears, s
ſwears, v
tears, s
tears, v
verſe, s
re-verſe, adj
con-verſe, adj
wears, v
years, s
errs, v
furs, s
pre-fers, v
re-fers, v
con-fers, v
de-fers, v

ERT

heart, s
dirt, s
a-lert, adj
pert, adj
mala-pert, adj
ſhirt, s
ſquirt, v
con-vert, v
di-vert, v
re-vert, v
in-vert, v
per-vert, v
de-fert, v
dif-fert, v
in-fert, v
wort, s
wert, v

ERTH

birth, s
dearth, s
girth, s
mirth, s
earth, s
perth, s
worth, s

ERV

nerve, s
ſerve, v
ſwerve, v
de-ſerve, v
pre-ſerve, v
re-ſerve, v
con-ſerve, v

ESS

Beſs, s
bleſs, v
ex-ceſs, s
cheſs, s
dreſs, v
ad-dreſs, v
re-dreſs, v
gueſs, v
leſs, adj
meſs, s
preſs, v
preſs, s
op-preſs, v
re-preſs, v
ex-preſs, v

de-

de-preſs, v
ſup-preſs, v
yes, adv
ſtreſs, s
diſ-treſs, s
re-greſs, s
e-greſs, s
di-greſs, s
in-greſs, s
feſſe, adj
pro-feſs, v
con-feſs, v

ESH

fleſh, s
freſh, adj

EST

beſt, adj
bleſt, par
breaſt, s
in-ceſt, s
cheſt, s
creſt, s
dreſt, par
ad-dreſt, par
re-dreſt, par
pro-feſt, par
con-feſt, par
jeſt, v
gueſt, s
leſt, adv
neſt, s
preſt, v
op-preſt, v
re-preſt, v
ex-preſt, v
de-preſt, v
ſup-preſt, v
reſt, s
inte-reſt, s
queſt, s
diſ-treſt, v
teſt, s
pro-teſt, v
de-teſt, v
con-teſt, v
veſt, s
in-veſt, v
di-veſt, v
ca-reſt, v
weſt, s
wreſt, v
yeaſt, s

ET

bet, s
debt, s
feet, s
get, v
for-get, v
let, v
jet, s
net, s
pet, s
ſet, v
tret, s
wet, adj
whet, v
yet, adv

ETCH

fetch, v
ſtretch, v
wretch,

EW

blew, v
chew, v
crew, s
crew, v
clew,
dew, s
drew,

drew, v
few, adv
flew, v
hew, v
Jew, s
knew, v
mew, v
new, adj
pew, s
cue, s
few, v
fhew, v
flew, v
fhrew, s
true, adv
view, s
rue, s
rue, v
yew, s

EX

decks, s
rex, s
fex, s
vex, v
con-vex, adj
per-plex, v

EY

key, s
weigh, v
whey, s

IE

I, pro
by, prep
buy, v
cry, v
die, v
die, s
dye, v
dry, adj
fie, int
fly, s
fry, v
hie, v
high, adv
lie, v
lye, s
my, pro
nigh, adv
pye, s
pie, s
ply, v
pry, v
com-ply, v
re-ply, v
im-ply, v
rye, s
figh, s
fhy, adv
fky, s
fly, adv
fty, s
fpy, v
tie, v
try, v
thigh, s
thy, pro
vie, v
wry, adj
why, adv

etomnia fere adverbia in *y* definentia.

IB

bib, s
crib, s
crib, v
gib, s
glib, adv

rib,

rib, s
ſquib, s

IBE

bribe, s
gibe, v
kibe, s
ſcribe, s
tribe, s
pre-ſcribe, v
in-ſcribe, v
de-ſcribe, v
circumſcribe, v
ſub-ſcribe, v
tran-ſcribe, v

ISE

circum-ciſe, v
pre-ciſe, adv
cries, v
dice, s
dries, v
para-diſe, s
ice, s
ſacri-fice, s
ſuf-fice, v
flies, s
flies, v
fries, v
frize, s
guiſe, s
diſ-guiſe, v
hies, v
lice, s
tyran-niſe, v
mice, s
nice, adv
pies, s
preci-pice, s
plies, v
price, s
prize, s
com-priſe, v
rice, s
riſe, v
ſize, s
de-ſcries, v
ſkies, s
ſlice, s
ſpice, s
ſties, s
'tice, v
en-tice, v
thrice, adv
trice, s
twice, adv
vice, s
ad-vice, s
de-viſe, s
re-viſe, v
wiſe, adv

ICH *vel* ITCH

bitch, s
ditch, s
ſlitch, s
rich, adv
itch, v
itch, s
ſtitch, s
ſwitch, s
twitch, v
vetch, s
which, rel
witch, s

ICK

brick, s
chick, s
click, v
Dick, s
kick, v
lick,

lick, v
nick, v
pick, v
prick, v
quick, adv
ſick, adj
ſtick, v
tick, s
thick, adj
trick, s

ID

bid, v
chid, v
did, v
hid, v
kid, s
lid, s
mid, adv
rid, v
ſlid, v
ſtrid, v

IDE

a-bide, v
bride, s
chide, v
cry'd, v
dy'd, v
dry'd, v
cruci-fy'd, v
fry'd, v
glide, v
hide, v
ly'd, v
be-ly'd, v
de-ny'd, v
ply'd, v
com-ply'd, v
re-ply'd, v
ap-ply'd, v
im-ply'd, v
pride, v
pry'd, v
ride, v
ſide, v
de-cry'd, v
de-ſcry'd, v
ſlide, v
ſpy'd, v
ſtride, v
tide, s
try'd, v
vy'd, v

weigh'd, v
wide, adj

IDGE

bridge, s
a-bridge, v
ridge, s

IFE

fife, s
knife, s
life, s
rife, adj
ſtrife, s
wife, s
mid-wife, s

IFF

cliff, s
ſtiff, adj
ſkiff, s
whiff, s

IFT

drift, s
gift, s
lift, s
lift, v
ſift, v
ſhift, s

twi

ſwift, adj
thrift, s

IG

big, adj
brig, s
dig, v
fig, s
gig, s
jig, s
lig, v
pig, s
twig, s
whig, s

IKE

dike, s
pike, s
ſpike, s
ſtrike, v

ILE

bile, s
recon-cile, v
croca-dile, s
file, v
file, s
de-file, v
ile, s
guile, s
be-guile, v
mile, s
Nile, s
pile, s
com-pile, v
ſmile, s
ſtile, s
ſtile, v
tile, s
vile, adj
while, adv
wile, adj

ILL

bill, s
chill, v
drill, s
fill, v
gill, s
hill, s
kill, s
mill, s
pill, s
quill, s
till, adv
trill, s
rill, s
ſhrill, ad
ſkill, s
ſpill, v
ſtill, adv
till, adv
ſwill, v
thrill, v
will, s

ILD

build, v
fill'd, v
kill'd, v
mill'd, v
pill'd, v
ſkill'd, v
ſpill'd, v
ſwill'd, v
ſtill'd, v
ſwill'd, v
till'd, v
trill'd, v
will'd, v

ILDE

recon-cil'd, v
child, s

fil'

fil'd, v
de-fil'd, v
be-guil'd, v
pil'd, v
com-pil'd, v
ſmil'd, v
ſtil'd, v
til'd, v
wild, adj

ILK

bilk, v
milk, s
ſilk, s
wilk, s

ILT

built, v
guilt, s
gilt, v
milt, s
quilt, s
ſpilt, v
tilt, s
wilt, s

ILTH

filth, s
tilth, s

IM

brim, s
dim, adj
him, pro
limb, s
prim, adj
rim, s
ſkim, v
ſwim, v
ſlim, adj
trim, v
trim, s
whim, s

IME

clime, s
climb, v
chime, v
crime, s
grime, s
lime, s
mime, s
prime, adj
ſlime, s
rhyme, s
time, s
thyme, s

IMP

crimp, v
limp, v
pimp, s
ſhrimp, s

IN

in, pre
bin, s
chin, s
din, s
fin, s
inn, s
gin, s
grin, s
be-gin, v
kin, s
pin, s
ſin, s
ſhin, s
ſkin, s
ſpin, v
thin, adj
tin, s
tin, v
twin, s
win, v

INE

com-bine, v
concu-bine, s
colum-bine, s
brine, s
in-cline, v
de-cline, v
chine, s
chine, v
dine, v
fine, s
kine, s
line, s
mine, pro
nine, adj
pine, s
pine, v
re-pine, v
ſign, s
ſign, v
de-ſign, v
re-ſign, v
ſhine, v
ſhrine, s
ſwine, s
Tyne, s
quaran-tine, s
thine, pro
Valen-tine, s
twine, s
en-twine, v
vine, s
di-vine, adj
wine, s
whine, v

INCE

mince, v
prince, s
quince, s
rinſe, v
ſince, adv
con-vince, v
wince, v

INCH

clinch, v
finch, s
inch, s
pinch, v
winch, s

IND

grin'd, v
fin'd, v
grind, v
pin'd, v
ſkin'd, v

INDE

bind, v
blind, s
blind, adj
re-clin'd, par
in-clin'd, v
de-clin'd, par
din'd, v
fin'd, v
find, v
hind, s
be-hind, adv
lin'd, v
kind, s
mind, s
pin'd, v
rind, s
ſign'd, v
re-ſign'd, v
de-ſign'd, v
ſhin'd, v
ſhrin'd, v
en-ſhrin'd, v
twin'd,

twin'd, v
wind, v
whind, v

ING

bring, v
cling, v
ding, v
fling, v
king, s
ling, s
ring, s
ring, v
ſing, v
ſling, s
ſling, v
ſpring, s
ſting, s
ſtring, s
ſwing, v
thing, s
wing, s
wing, v

INGE

cringe, v
fringe, s
fringe, v
hinge, s
ſinge, v
ſwinge, v

INK

blink, v
brink, s
cinque, ad
chink, s
chink, v
clink, v
drink, v
link, s
pink, s
ſink, v
ſink, s
ſhrink, v
ſlink, v
ſtink, v
think, v
be-think, v
wink, v
twink, v
ink, s

INT

dint, s
flint, s
hint, v
lint, s
mint, s
ſquint, v
ſtint, s
print, s
print, v
im-print, v

IP

chip, v
clip, v
dip, v
drip, v
hip, s
lip, s
nip, v
pip, s
e-quip, v
rip, v
ſip, v
ſlip, s
ſlip, v
ſhip, s
ſkip, v
ſnip, v
ſtrip, v

tip,

tip, s
trip, v
trip, s
whip, v

IPE

gripe, v
pipe, s
pipe, v
ripe, adj
ſnipe, s
ſtripe, s
type, s
tripe, s
wipe, v

IPT

chip't, v
clip't, v
dip't, v
e-quip't, v
rip't, v
ſip'd, v
ſhip'd, v
ſkip'd, v
ſlip't, v
ſnip't, v
ſtrip't, v
trip't, v
whip't, v

IR

fir, s
myrrh, s
ſir, s
ſtir, v
be-ſtir, v

— IRE —

buyer, s
briar, s
cryer, s
dire, adj
dyer, s
dryer, adj
fire, s
fire, v
hire, s
liar, s
ire, s
ad-mire, v
mire, s
nigher, a
lyre, s
quire, s
choir, s
re-quire, v
en-quire, v
ac-quire, v
ſire, s
de-ſire, v
ſhire, s
ſpire, s
a-ſpire, v
re-ſpire, v
ex-pire, v
per-ſpire, v
ſquire, s
e-ſquire, s
con-ſpire, v
tire, v
tire, s
re-tire, v
at-tire, s
tier, s
tryer, s
wire, s

IRK, ſee ERK
IRL, ſee ERL
IRN, ſee ERN
IRP, ſee ERP
IRS, ſee ERCE

IRT

IRT
blirt, v
dirt, s
girt, v
a-lert, adj
ſhirt, s
ſkirt, s
ſkirt, v
ſquirt, s

IS
is, v
bliſs, s
hiſs, s
kiſs, s
miſs, s
piſs, s
Swiſs, s
this, pro

ISH
diſh, s
fiſh, s
piſh, adv
wiſh, s

ISK
briſk, adj
diſk, s
friſk, v
whiſk, v

ISP
criſp, adj
liſp, v
whiſp, s

IST
exor-ciſt, s
fiſt, s
griſt, s
kiſt, v
liſt, s
en-liſt, v
miſt, s
wriſt, s
con-ſiſt, v
in-ſiſt, v
de-ſiſt, v
per-ſiſt, v
re-ſiſt, v

IT
bit, s
bit, v
chit, s
fit, s
flit, v
hit, v
kit, s
knit, v
mitt, s
pit, s
quit, v
ac-quit, v
ſit, v
ſlit, v
ſmit, v
ſpit, s
ſplit, v
ſpi-rit, s
grit, s
tit, s
twit, v
wit, s
writ, s
ad-mit, v
re-mit, v
com-mit, v
ſub-mit, v

ITE
bite, v
blight, s
bright, a

dite, s
in-dite, v
fight, s
flight, s
fright, s
height, s
light, s
mite, s
might, s
might, v
night, s
knight, s
de-light, s
be-night, v
plight, s
ſpright, s
quite, adv
re-quite, v
right, adj
up-right, adj
right, s.
right, v
ſight, s
over-ſight, s
requi-ſite, adj
oppo-ſite, adj
ſmite, v
ſlight, adj
ſlight, s
ſpite, s
weight, s
tight, adj
trite, adj
white, adj
write, v
cite, v
in-cite, v
re-cite, v
ex-cite, v
ſite, s

ITCH

bitch, s
ditch, s
ſlitch, s
nitch, s
pitch, v
rich, adj
ſtitch, s
ſwitch, s
twitch, v
witch, s
which, rel

ITH

blithe, adj
lyth, v
ſcythe, s
tithe, s
with, pre
writhe, s

IVE

Clive, s
dive, v
drive, v
five, adj
give, v
give, s
grieve, v
hive, s
bee-hive, s
live, v
a-live, adj
con-nive, v
de-prive, v
re-vive, v
ſur-vive, v
ſlive, v
ſtrive, v
thrive, v

O

doe, s
do, v
dough, s
foe, s
flow, v
fro, adv
go, v
low, adj
lo, adv
no, adv
Po, s
roe, s
row, s
ſo, adv
ſhoe, s
ſlow, adj
ſloe, s
ſhow, v
to, pre
toe, s
trow, v
though, a
through, a
throw, v
woe, s
woo, v
who, rel

OBE

globe, s
Job, s
lobe, s
robe, s
en-robe, v

OACH

broach, v
coach, s
en-croach, v
poach, v
ap-proach, v
re-proach, v
roach, s

OAD

bode, v
fore-bode, v
a-bode, s
broad, adj
a-broad, adj
goad, s
load, v
road, s
rode, v
row'd, v
toad, s
trod, v

OAK

book, s
broke, v
brook, s
coke, s
choke, v
cloak, s
croak, v
folk, s
poke, s
poke, v
ſoak, v
ſmoke, s
ſmoke, v
ſpoke, v
ſtroke, s
in-voke, v
re-voke, v
pro-voke, v
a-woke, v
oak, s
yoke, s
yoke, v

OALE
coal, s
dole, s
con-dole, v
foal, s
goal, s
hole, s
mole, s
pole, s
ſoal, s
ſoal, v
ſole, adj
ſhoal, s
ſtole, s
whole, adj

OAM
foam, s
home, s
comb, s
roam, v
womb, s
tomb, s

OAN
bone, s
blown, par
one, adj
cone, s
done, adj
drone, s
flown, par
gone, v
groan, v
hone, s
Joan, s
loan, s
a-lone, adj
moan, s
be-moan, v
none, adj
prone, adj
roan, adj
ſhone, v
ſtone, s
tone, s
throne, s

OPE
cope, v
coap, v
hope, s
grope, v
pope, s
rope, s
ſoap, s
ſcope, s
ſlope, v
trope, s

OAR
oar, s
ore, s
boar, s
bore, s
bore, v
core, s
en-core, adv
door, s
floor, s
fore, adj
be-fore, adv
a-dore, v
goar, v
gore, s
gloar, v
more, adj
moor, s
de-plore, v
im-plore, v
poor, adj
pore, s

pore,

pore, v
roar, v
ſoar, v
ſore, s
ſcore, s
ſhore, s
ſnore, v
ſtore, s
re-ſtore, v
ſwore, v
tore, v
wore, v
yore, adv

OB

bob, s
fob, s
rob, v
ſob, v
throb, v

OARS

oars s
boars, s
doors, s
a-dores, v
floors, s
goars, s
Moors, s
de-plores, v
im-plores, v
roars, v
ſoars, v
ſores, s
ſtores, s
ſcores, v
ſhores, s
ſnores, v
whores, s

OARD

board, s
goar'd, v
hoard, s
roar'd. v
ſoar'd, v

OCK

block, s
cock, s
clock, s
dock, s
flock, s
knock, s
lock, s
mock, v
pock, s
rock; s
ſock, s
ſhock, s
ſmock, s
ſtock, s

OFF

cough, s
doff, v
ſcoff, v
trough, s

OCK'T

block't, v
cock't, v
flock't, v
knock't, s
mock't, v
rock't, v
ſtock't, v

OD

cod, s
clod, s
god, s
nod, s
plod, v
rod, s

ſod,

fod, s
trod, v
ODGE
dodge, v
Hodge, s
lodge, v
hodge-podge, s
OFT
cough't, v
croft, s
doff't, v
oft, adv
foft, adj
fcoff't, v
OG
bog, s
cog, s
clog, s
dog, s
fog, s
frog, s
Gog, s
grog, s
hog, s
jog, s
log, s

OKE, fee OAK
OLE, fee OAL
OLL
doll, s
loll, v
Moll, s
poll, s
roll, s
en-roll, v
fcroll, s
con-troul, v
toll, s
OLD
old, adj
bold, adj
cold, adj
gold, s
hold, v
mould, s
roll'd, v
fold, v
fcold, v
told, v
ex-toll'd, v
con-troll'd, v
en-roll'd, v

OLK
folk, s
yolk, s
OLT
bolt, s
colt, s
dolt, s
re-volt, s
OLVE
in-volve, v
re-volve, v
OME, fee OAM
OMP
pomp, s
romp, s
ON
on, pre
up-on, pre
one, adj
con, v
none, adv
ton, s
won, v
ONCE
once, adv
fconce, s

OND
bond, s
con'd, v
pond, s
en-thron'd, v
be-moan'd, v
groan'd, v

ONG
long, adj
a-mong, adv
ſong, s
ſtrong, adj
thong, s
throng, s
wrong, s
young, ad

ONT
font, s
front, s
af-front, v
wont, s

OP
crop, s
chop, v
drop, s
fop, s
hop, v
lop, v
ſop, s
prop, s
ſlop, v
ſtop, v
top, s
ſhop, s
ſtrop, s

OPE, ſee OAP

OPT
chop't, v
crop't, v
hop't, v
lop't, v
mop't, v
pop't, v
prop't, v
ſtop't, v
top't, v

OR
or, con
for, con
nor, con

ORCE
diſ-courſe, s
coarſe, adj
re-courſe, s
force, s
horſe, s
hoarſe, adj
re-morſe, s
ſource, s

ORCH
porch, s
ſcorch, v
torch, s

ORD
bor'd, v
cord, s
ac-cord, s
re-cord, s
ford, s
af-ford, v
ab-hor'd, v
im-plor'd, v
de-plor'd, v
por'd, v
pour'd, v
ſnor'd,

ſnor'd, v
ſtor'd, v
ſword, s
v
word, s
lord, s

ORGE

forge, s
gorge, v
diſ-gorge, v
George, s
ſcourge, s

ORK

cork, s
fork, s
pork, s
ſtork, s
work, s
York, s

ORLD

world, s
hurl'd, v
curl'd, v
twirl'd, v
whirl'd, v

ORM

form, s
ſtorm, s
form, v
worm, s

ORN

born, par
corn, s
horn, s
for-lorn, par
morn, s
mourn, v
ſcorn, v
ſhorn, par
ſworn, p
torn, p
thorn, s
worn, par
a-dorn, v

ORND

a-dorn'd, v
horn'd, v
ſcorn'd, v
mourn'd, v

ORS, ſee ORCE

ORT

court, s
ex-hort, v
de-hort, v
ad-hort, v
port, s
re-port, s
tranſ-port, v
ſort, s
ſhort, adj
ſport, s
ex-tort, v
re-tort, v
wort, s

OS

boſs, s
im-boſs, s
croſs, s
a-croſs, adv
droſs, s
foſs, s
gloſs, v
groſs, adj
in-groſs, v
loſs, s
moſs,

moſs, s
toſs, v

OSE

choſe, v
cloſe, adj
cloſe, v
in-cloſe, v
doſe, s
doze, v
hoſe, s
noſe, s
com-poſe, v
ex-poſe, v
re-poſe, v
de-poſe, v
im-poſe, v
tranſ-poſe, v
ſup-poſe, v
roſe, s
a-roſe, v
thoſe, p

OAST, *vel* OST

boaſt, v
im-boſs't, v
coſt, s
croſt, v
froſt, s
gloſs't, v
in-groſs't, v
hoſt, s
loſt, v
moſt, adj
poſt, s
im-poſt, s
toſt, par
toaſt, s

OT

blot, s
clot, s
got, v
grot, s
hot, adj
jot, s
knot, s
lot, s
al-lot, v
not, adv
pot, s
plot, s
rot, v
ſot, s
ſcot, s
ſhot, s
ſpot, s
trot, v
wot, v

OTE

boat, s
bloat, v
coat, s
doat, v
float, v
goat, s
groat, s
moat, s
mote, s
note, s
oat, s
quote, v
throat, s
vote, s
wrote, v

OTCH

botch, s
notch, s

OTH

OTH
oath, s
both, adv
broth, s
cloth, s
doth, v
froth, s
loth, adj
moth, s
quoth, v
ſloth, s
troth, s

OW
bow, s
bow, v
bough, s
blow, s
brow, s
crow, s
cow, s
glow, v
grow, v
know, v
how, adj
mow, v
now, adv
plow, v
prow, s
ſow, v
ſnow, s
ſtow, v
be-ſtow, v
ſtrow, v
tow, v
thou, pro
vow, v

OWN
own, v
brown, adj
clown, s
crown, s
down, adv
drown, v
frown, v
grown, p
gown, s
known, p
mown, p
re-nown, s
ſhown, p
thrown, p

OX
ox, s
box, s
cocks, s
docks, s
fox, s
flocks, s
locks, s
pocks, s
pox, s
rocks, s
ſtocks, s

OY
boy, s
coy, adj
cloy, v
joy, s
en-joy, v
an-noy, v
de-ſtroy, v
toy, v
em-ploy, v
de-coy, v
al-loy, s

OYD
cloy'd, v
en-joy'd, v
an-noy'd, v
de-ſtroy'd, v
con-voy'd, v

OYL
oil, s
boil, v
broil, v
re-coil, v
foil, s
ſoil, s
ſpoil, s
toil, s

OYLD
boil'd, v
broil'd, v
em-broil'd, v
coil'd, v
re-coil'd, v
foil'd, v
ſoil'd, v
ſpoil'd, v
toil'd, v

OYLS
oils, s
boils, v
broils, s
em-broils, v
coils, v
re-coils, v
foils, s
foils, v
ſoils, s
ſoils, v
ſpoils, s
ſpoils, v
toils, s

OYNE
groin, s
join, v
loin, s
pur-loin, v

OYNT
point, s
point, v
ap-point, v
diſap-point, v
joint, s
diſ-joint, v
an-oint, v

OYS
boys, s
cloys, v
joys, s
choice, s
en-joys, v
re-joice, v
poize, v
an-noys, v
noiſe, s
de-ſtroys, v
toys, s
em-ploys, v
voice, s

OIST
foiſt, adj
re-joic't, v

OOD
brood, s
food, s
mood, s
ſtood, v
with-ſtood, v

woo'd,

woo'd, v
wood, s
wou'd, v

OOF

hoof, s
a-loof, adv
proof, s
re-proof, s
roof, s
whoof, s

OOK

book, s
brook, s
brook, v
crook, s
cook, s
hook, s
look, s
look, v
nook, s
rook, s
for-ſook, v
ſhook, v
took, v
miſ-took, v

OOL

cool, v
fool, s
pool, s
ſchool, s
ſtool, s
tool, s

OOM

bloom, s
broom, s
coom, s
doom, s
groom, s
loom, s
room, s
tomb, s
en-tomb, v
womb, s

OON

boon, s
moon, s
noon, s
ſoon, adv
ſpoon, s
ſwoon, v

OOP

droop, v
hoop, s
loop, s
poop, s
ſtoop, v
troop, s
whoop, v

OOS

looſe, adj
gooſe, s

OOT

boot, s
foot, s
root, s
ſoot, s
ſhoot, v

OOTH

ſooth, v
for-ſooth, adv
tooth, s
youth, s

OUCH

couch, s
crouch, v
pouch,

pouch, s
ſlouch, v
touch, s
vouch, v

OUD

bow'd, v
cloud, s
crowd, s
ſlow'd, v
glow'd, v
loud, adj
mow'd, v
proud, adj
ſhrowd, v
vow'd, v

OUL

owl, s
bowl, s
bowl, v
cowl, v
fowl, s
howl, v
roll, s
ſoul, s
ſcroll, s
con-troul, v

OULD

could, v
bowl'd, v
howl'd, v
roll'd, v
con-troul'd, v
ſhould, v
would, v

OUND

bound, v
a-bound, v
re-bound, v
ſuperabound, v
re-dound, v
drown'd, v
crown'd, v
found, v
ground, s
ground, v
frown'd, v
hound, s
pound, s
round, adj
ſound, s
wound, v
wound, p

OULT

bolt, s
colt, s
dolt, s
re-volt, v

OUNCE

bounce, v
re-nounce, s
de-nounce, v
pounce, v

OUNDS

bounds, v
a-bounds, v
re-bounds, v
re-dounds, v
grounds, v
pounds, s

OUNT

count, s
ac-count, s
re-count, v
fount, s
mount, s

OUR
our, adj
bow'r, s
four, adj
flow'r, s
flour, s
hour, s
low'r, v
pour, v
pow'r, v
a-mour, s
para-mour, s
conque-ror, s
four, adj
fow'r, s
fhow'r, s
tow'r, s
tour, s
de-vour, v
your, pro

OUS
bows, s
bows, v
boughs, s
brows, s
brouze, v
blows, s
cows, s
crows, s
crows, v
flows, s
glows, v
grows, v
knows, v
hofe, s
mouſe, s
plows, v
prows, s
rows, v
rouſe, v
ſouſe, v
ſnows, v
vows, v

OUT
out, pre
throughout, pr
with-out, pre
a-bout, pre
bought, v
clout, v
clout, v
doubt, s
drought, s
fought, v
flout, v
gout, s
nought, s
pout, v
rout, s
ſought, v
ſpout, s
ſprout, v
thought, s
ſtout, adj
trout, s
de-vout, adj
wrought v

OUTH
growth, s
mouth, s
ſouth, s

OVE
a-bove, adv
al-cove, s
clove, s
clove,

clove, v
dove, s
drove, v
glove, s
grove, s
love, s
move, v
prove, v
ap-prove, v
re-prove, v
rove, v
ſhove, v
ſhrove, ad
ſtove, s
ſtrove, v
wove, v

UB

cub, s
club, s
chub, s
drub, v
grub, s
rub, v
ſtub, v
ſhrub, s
ſnub, v
tub, s

UCE

a-buſe, s
ac-cuſe, v
ex-cuſe, v
chuſe, v
re-cluſe, adj
cruſe, s
duce, s
dues, s
re-fuſe, v
pro-duce, v
in-duce, v
re-duce, v
tra-duce, v
con-fuſe, v
dif-fuſe, v
in-fuſe, v
pro-fuſe, adj
de-duce, v
tranſ-fuſe, v
juice, s
Jews, s
muſe, s

mews, s
news, s
pews, s
ſues, v
ſcrews, s
ſtews, s
ſpruce, adj
ſluice, s
truce, s
uſe, s
miſ-uſe, s

UCH, ſee UTC

UCK

buck, s
chuck, v
duck, s
duck, v
luck, s
muck, adj
pluck, v
ſuck, v
ſtuck, v

UCT

chuck't, v
duck't, v
pluck't,

pluck't, v
ſuck't, v
tuck't, v

UCKS

bucks, s
chucks, v
ducks, s
ducks, v
plucks, v
ſucks, v

UD

blood, s
bud, s
bud, v
cud, s
flood, s
good, adj
hood, s
mud, s
ſud, s

UDE

brew'd, v
im-bru'd, v
chew'd, v
ef-chew'd, v
con-clude, v
in-clude, v
ex-clude, v
pre-clude, v
crude, adj
feud, s
glew'd, v
lewd, adj
re-new'd, v
rued, v
rude, adj
ſcrew'd, v
ſhrewd,ad
ſpu'd, v
ſtew'd, v
ſtrew'd, v
in-trude, v
ob-trude, v
view'd, v

UDGE

budge, v
drudge, s
grudge, v
judge, s
judge, v
ad-judge, v
trudge, v

UF

buff, s
bluff, adj
cuff, s
huff, v
muff, s
e-nough, ad
puff, v
ruff, s
rough, ad
ſnuff, v
ſnuff, s
ſtuff, s
ſtuff, v
tough, ad

UFT

cuff't, par
huff't, p
muff't, p
puff't, p
ruff't, p
ſtuff't, p
ſnuff't, p

UE

UE
blue, adj
brew, v
im-brue, v
cue, s
crew, s
crew, v
dew, s
due, s
drew, v
clue, s
ac-crue, v
flew, v
few, adj
glue, s
grew, v
hue, s
Jew, s
lieu, s
new, adj
re-new, v
pew, s
rue, v
rue, s
fue, v
flew, v
fhew, v
fhrew, s
ftew, s
ftew, v
fcrew, s
en-fue, v
fpue, v
true, adj
threw, v
view, s
you, pro
UG
bug, s
dug, s
drug, s
hug, s
jug, s
lug, v
mug, s
fnug, adj
pug, s
plug, s
rug, s
fhrug, v
tug, v
UGE
huge, adj
re-fuge, s
fubter-fuge, s
UL
bull, s
cull, s
dull, adj
full, adj
gull, v
hull, s
lull, v
mull, v
null, adj
difa-nul, v
pull, v
trull, s
ULE
mule, s
rule, s
ULD
bull'd, par
cull'd, v
dull'd, v
gull'd,

gull'd, v
lull'd, v
mull'd, v
null'd, v
diſa-null'd, v
pull'd, v

ULF

gulf, s
en-gulf, v
wolf, s

ULK

bulk, s
hulk, s
ſkulk, v
ſulk, v

ULP

gulp, v
pulp, s

ULS

bulls, s
culls, v
dulls, v
gulls, v
hulls, s
lulls, v
mulls, v
diſa-nuls, v
pulls, v
pulſe, s
re-pulſe, s

UM

crumb, s
come, v
dumb, adj
drum, s
gum, s
hum, s
be-numb, v
plumb, s
ſome, adj
ſcum, s
ſum, s
thumb, s
thrum, v
whom, rel

UMB

bomb, s
dumb, adj
be-numb, v
tomb, s
thumb, s
womb, s
plumb, s

UME

fume, s
doom, s
plume, s
plume, v
rheum, s
ſpume, s
aſ-ſume, v
pre-ſume, v

UMP

bump, s
crump, ad
dump, s
lump, s
pump, s
pump, v
rump, s
ſtump, s
trump, s
thump, s
mump, v
plump, v

UN

UN
dun, v
done, par
gun, s
fun, s
nun, s
run, v
ſun, s
ſon, s
ſhun, v
ſpun, v
ſtun, v
tun, s
won, v

UND
ground, s
ground, p
dun'd, v
ſun'd, v
ſhun'd, v
ſtun'd, v
tun'd, v
round, ad
wound, v
wound, pa

UNE
prune, v
prune, s
tune, v
at-tune, v

UNCE
bounce, v
dunce, s
once, adv
ounce, s

UNCH
bunch, s
munch, v
punch, s
punch, v

UNG
bung, s
clung, v
dung, s
dung, v
flung, v
hung, v
lung, s
rung, v
ſung, v
ſlung, v
ſtung, v
ſwung, v
ſprung, v
tongue, s
young, ad

UNGE
lounge, v
plunge, v
lunge, s
ſpunge, s

UNK
dunk, s
drunk, v
monk, s
punk, s
ſunk, v
ſhrunk, v
ſlunk, v
ſtunk, v
trunk, s

UNS
guns, s
nuns, s
runs, v
ſuns,

ſuns, s
ſhuns, v
ſtuns, v
tuns, s

UNT

blunt, adj
brunt, s
fount, s
hunt, s
runt, s
grunt, v

UP

up, pre
cup, s
crup, s
tup, v
ſup, v

UPE

dupe, s
ſoup, s

UR

bur, s
cur, s
blur, s
fur, s
de-mur, v
flur, s

URB

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ſure, adj
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re-pute, s
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de-pute, v
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Ruth, s
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